

NEWS: CANON REVEALS POWERSHOT G16
HIGH-END COMPACT, NEW SENSOR, 9FPS



Saturday 31 August 2013

amateur

Photographer

SIGMA'S

THE WORLD'S NO.1 WEEKLY PHOTO MAGAZINE

www.amateurphotographer.co.uk

AMAZING F/1.8 18-35MM ZOOM

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ON TEST

PAGE 46

**CONSTANT
SUPERFAST
APERTURE**



We pitch it
against Canon's
EF 16-35mm
f/2.8L II USM

TESTED

DXO FILM PACK

Film-simulation software
to enhance your pictures



PAGE 55

TESTED

CARBON- FIBRE MONOPODS

Six of the best
lightweight but sturdy
camera supports



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APOY RESULTS



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PEOPLE AT WORK

30 brilliant winning pictures

PREMIER DEALER EVENTS AUTUMN 2013

IN-STORE EVENTS (SEPTEMBER):

- Friday 13:** London Camera Exchange - Horsefair
- Saturday 14:** Park Cameras - Burgess Hill
SRS - Watford
CameraWorld - London
- Wednesday 18:** London Camera Exchange - The Strand
- Thursday 19:** Ffordes Photographic - By Beaulieu
Jessops - Oxford Street, London
- Friday 20:** Merchant City Cameras - Glasgow
Wilkinson Cameras - Liverpool
- Saturday 21:** Clifton Cameras - Dursley
London Camera Exchange - Colchester
Harrison Cameras - Sheffield
- Saturday 28:** Warehouse Express - Norwich

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Amateur Photographer For everyone who loves photography

I OFTEN stop and think about how lucky I am, having a job that allows me to 'play' with the latest cameras, lenses and kit, and getting to speak to photographers from all walks of life on a daily basis. This issue, I spoke to minimalist photographer Steve Johnson (see pages 28-30). His photography strips away all unnecessary detail and focuses on light, shape and structure. It's a refreshing change to many other styles I see.

Because of this exposure to so many different types of cameras and so many different photographers, I find myself constantly motivated to try out new things, something I know many fellow amateur photographers struggle with.

In AP 10 August, we ran a special on 30 great ideas to inspire your photography, but I wanted to use this opportunity to remind you that you can find inspiration everywhere. The best way to progress as a photographer is to test your own skills and boundaries, so why not try your own minimalist environmental portrait or wideangle project? It might not suit your photography, or you may find you enjoy another genre more, but you may just learn a new skill or two along the way.



Debbi Allen
Deputy editor

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IN AP 10 AUGUST WE ASKED...

Do you think the micro four thirds system is worthwhile?



YOU ANSWERED...

A No, the sensor is simply too small	20%
B No, the lack of optical viewfinder is a problem	20%
C No, for other reasons	6%
D Yes, for certain subjects	14%
E Yes, for most subjects	25%
F Yes, for everything	15%

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MINIATUR PROGRAMME FOR THE NEW YORK TIMES

HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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look for 'CB' Price



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EF-S 10-22mm f3.5-4.5 USM Lens £645.00	£26.87 P/m	£40 CB	
EF 16-35mm f2.8 II L USM Lens £1169.00	£48.70 P/m	£170 CB	
EF 17-40mm f4.0L USM Lens £629.00	£26.20 P/m	£60 CB	
EF-S 17-85mm f4-5.6 IS USM Lens £339.00	£22.60 P/m		
EF-S 18-200mm f3.5-5.6 IS Lens £399.00	£23.27 P/m		
EF 24-105mm f4L IS USM Lens £799.00	£33.29 P/m		
EF 24-70mm f2.8L II USM Lens £1789.00	£74.54 P/m	£200 CB	
EF 28-135mm f3.5-5.6 USM IS Lens £379.00	£22.10 P/m		
		EF 70-300mm f/4.0-5.6 IS USM £399.00	£23.27 P/m
		EF 70-300mm f/4.5-5.6L IS USM £1159.00	£48.29 P/m
		EF 70-200mm f/4.0 L USM £509.00	£21.20 P/m
		£60 CB	
		EF 70-200mm f/4.0 L IS USM £939.00	£39.12 P/m
		EF 70-200mm f/2.8L USM £989.00	£41.20 P/m
		EF 70-200mm f/2.8 L IS USM £1889.00	£78.70 P/m
		£200 CB	
		EF 100-400mm f4.5-5.6L USM IS £1249.00	£52.04 P/m

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EF 300mm f4.0L USM IS Lens £1159.00	£48.29 P/m	EF 24mm f1.4L II USM Lens £1339.00	£55.79 P/m
EF 200mm f2.0L IS USM Lens £4799.00	£199.95 P/m	EF 24mm f2.8 IS USM Lens £639.00	£26.62 P/m
EF 200mm f2.8L II USM Lens £609.00	£25.37 P/m	EF 20mm f2.8 USM Lens £409.00	£23.85 P/m
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EF 100mm f2.8 USM Macro £429.00	£21.45 P/m	
EF-100mm f2.8L Macro IS USM £709.00	£29.54 P/m	£40 CB
EF 180mm f3.5 L USM with Hood .. £1259.00	£52.45 P/m	

Canon Tilt Shift Lenses



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TS-E 24mm f/3.5 L II with Lens Hood .. £1709.00	£71.20 P/m
TS-E 45mm f/2.8 Lens £1139.00	£47.45 P/m
TS-E 90mm f/2.8 Lens £1139.00	£47.45 P/m

Canon Extenders

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Speedlite
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Lite MR-14EX

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£23.95 P/m



Macro Ring Lite MT-24EX £749.00 £31.20 P/m





G-series goes wireless • 9fps • 'Faster' AF • Star shooting mode

CANON PRIMES G16 AS NEW POWERSHOT STAR

CANON has launched the PowerShot G16, the next in its G-series of enthusiast-orientated advanced compact cameras.

Priced £529.99 and due out in late September, the G16 features a new imaging sensor and is the first G-series model to feature wireless connectivity.

Although maintaining the same 12.1 million pixels as the one-year-old PowerShot G15, which it replaces, the G16 is designed to shoot a burst of up to 9.3 JPEG-format frames per second. Canon points out that the G16 will continuously shoot at this rate until the memory card is exhausted – an improvement on the previous model.

'The G15 would do 12fps for about eight shots and then stop – less than a second's worth,' said a spokesman. 'The new camera will do 12fps for five shots and then continue at 9fps until the card is full.'

Creative options now include a star mode, for those keen on astronomy – an area of photography that David



Parry from Canon's Product Intelligence Team sees as 'quite fashionable'.

In an interview with AP, Parry explained that there are three pre-set options: star nightscape, which produces a long exposure; star trails, which takes a series of images and combines them to achieve a star-trail effect; and star time-lapse movie, which combines movie clips.

The G16, which also boasts a '41% faster AF than the G15, now includes a manual-focus

peaking option, which aims to allow users to highlight high-contrast areas to help accurate focusing in stills and video.

Also new is a background defocus mode, which automatically combines an in-focus image and an out-of-focus shot. Accessible via the camera menu, there are three levels of background defocus: low, medium and high.

The Wi-Fi-enabled model employs a Digic 6 imaging processor to 'deliver images with wider dynamic range, low

noise and high levels of detail'. Claimed improvements also include the ability to shoot 'handheld' while capturing HDR images.

The aluminium-bodied G16, which is slightly slimmer than its predecessor, features a customisable front dial (in addition to a rear dial), manual control, a raw-format option, plus a shortcut button.

Its 5x f/1.8-2.8 optical zoom is built to deliver the 35mm viewing-angle equivalent of a 28-140mm lens.

The launch comes as 53% of advanced photographers tell Canon that they use a G-series camera for 'professional purposes', according to a survey. Canon claims the results highlight the trust placed in the G-series by professionals who use it 'as a secondary camera in their day-to-day working life'.

The newcomer features a 1/1.7-type backside-illuminated CMOS imaging sensor, a built-in optical viewfinder and a 3in LCD screen. Its top ISO sensitivity is 12,800, the same as the G15's.

SNAP SHOTS

● An export ban on the earliest recorded photo album belonging to pioneering British photographer Julia Margaret Cameron has been extended until 8 October 2013. 'Signor 1857', an album containing 35 works by various photographers, is at risk of leaving Britain if £121,250 cannot be found to keep it in the country. Earlier this year, the Government said the original 8 July deadline would be extended if a 'serious intention' to purchase the album was declared (see *News*, AP 22 June).

● North-west camera chain Wilkinson Cameras was due to open its new store in Liverpool as we went to press. The shop, on the site of the former Jessops store at 51 Lord Street, is due to open on 24 August, a few weeks later than originally planned.

PHOTOGRAPHERS CAUGHT IN CAIRO CLASHES

AS WE went to press, a photographer was killed and several others injured during clashes in the Egyptian capital Cairo, which left hundreds dead, including Sky News cameraman Mick Deane.

Press freedom body Reporters Without Borders condemned the violence, which broke out when security forces moved to clear camps set up by supporters of deposed president Mohammed Morsi.

Among the reported victims was press photographer Mosab Al-Shami.

In a statement, Reporters Without Borders said: 'Many Egyptian journalists, especially news photographers, were injured while covering the violent dispersal of the pro-Morsi demonstrations in Rabaa al-Adawiya Square and Mostafa Mahmoud Square.'

The injured included Reuters photographer Asma Waguih, who was

reportedly hit in the leg by a shot fired from an AK-47 rifle. Iman Hilal, a photographer for an Egyptian newspaper, was threatened with a knife and forced to hand over his camera's memory card. And Ahmad Najjar is said to have sustained a gunshot wound to his arm.

Mike Giglio, a journalist, says he was arrested alongside photographers Mahmoud Abou Zeid and Louis Jammes.



Do you have a story?

Contact Chris Cheesman
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Fax: 0203 148 8130
amateurphotographer@ipcmedia.com

A week of photographic opportunity

PHOTODIARY

Wednesday
28 August

EXHIBITION

Sebastião Salgado:
Genesis, until 8
September at the
Natural History
Museum, London SW7
5BD. Tel: 0207 942
5010. Visit www.nhm.ac.uk.



© NATURAL HISTORY MUSEUM

EXHIBITION

Street Life, Instantaneous (photos of Newcastle in the 1890s) by Edgar
G Lee, until 12 October at Side Gallery, Newcastle-upon-Tyne NE1 3JE.
Tel: 0191 232 2208. Visit www.amber-online.com.

Thursday 29 August

EXHIBITION on scientific photography by Royal Photographic Society
and the Science and Technology Facilities Council, until 30 September
at Great North Museum: Hancock, Tyne and Wear NE2 4PT. Tel: 0191
222 6765. Visit www.twmuseums.org.uk. **DON'T MISS** Landscape
Photography course (until 1 September, cost £160) at Aberystwyth
Arts Centre, Aberystwyth, Ceredigion SY23 3DE. Visit www.aberystwythartscentre.co.uk.

Friday 30 August

EXHIBITION Pictures from
the Real World by David
Moore, until 15 September
at Third Floor Gallery, Cardiff
CF10 5AD. Tel: 02921 159 151.
Visit www.thirdfloorgallery.com. **EXHIBITION** The Press
Photographer's Year 2013, until 31
August at the Lyttelton Exhibition
Foyer, National Theatre, London
SE1 9PX. Tel: 0207 452 3000.
Visit www.nationaltheatre.org.uk.



© DAVID MOORE

Saturday 31 August

DON'T MISS Edinburgh International Festival until 1 September. Tel: 0131
473 2000. Visit www.eif.co.uk. **EXHIBITION** Environmental Photographer
of the Year 2013, until 1 September at Grizedale Visitor Centre, Hawkshead,
Cumbria LA22 0QJ. Tel: 01229 860 010. Visit www.golakes.co.uk.

Sunday 1 September

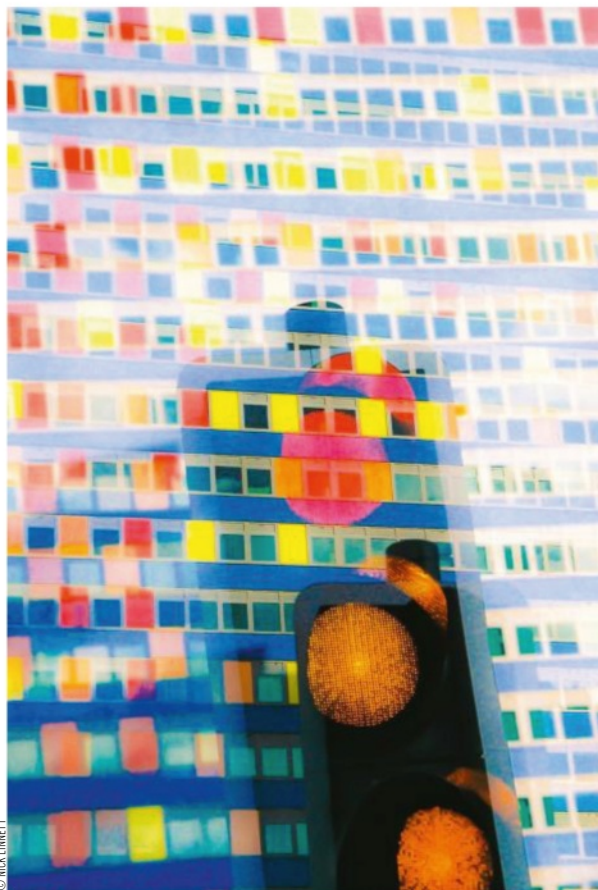
DON'T MISS Tri Together, charity fundraising triathlon events at Crystal
Palace National Sports Centre, London SE19 2BB. Visit www.lcdisability.org. **EXHIBITION** Somewhere in England: Portraits of Americans in Britain
1942-1945, until 31 December at IWM Duxford, Cambridgeshire CB22 4QR.
Tel: 01223 835 000. Visit www.iwm.org.uk.

Monday 2 September

EXHIBITION Hey Charlie by Harry Cory Wright, until 14 September at
Eleven, London SW1W 9LX. Tel: 0207 823 5540. Visit www.elevenfineart.com. **EXHIBITION** Trailblazers by Anita Corbin until 29 September at
the Discovery Museum, Tyne and Wear NE1 4JA. Tel: 0191 232 6789. Visit
www.twmuseums.org.uk.

Tuesday 3 September **LATEST AP ON SALE**

EXHIBITION Visions of the Universe (images of space), until 15 September
at National Maritime Museum, Greenwich SE10 9NF. Tel: 0208 858 4422.
Visit rmg.co.uk. **EXHIBITION** 3D photography, until 5 September at
Gurjar Hindu Union, Apple Tree Centre, Crawley, West Sussex RH11 0AF.
Tel: 01293 530 105.



© NICK LINNETT

The Fujifilm
Student
Photographer of
the Year was open
to all UK students,
not just those
on photography
courses

Leicester photo student claims title

TRAFFIC LIGHTS SIGNAL FUJI VICTORY

A DOUBLE—exposure photograph of a
set of traffic lights against a bright building
has won Nick Linnett the title 2013 Fujifilm
Student Photographer of the Year.

Nick, who is a foundation-degree photo
student at Leicester College, beat more
than 1,200 entries to claim first place.

He said: 'It's a building many consider to
be an eyesore. However, I wanted to show it
in a different way so decided to take some
multiple exposures using my trusty Canon.'

Nick, who shot the image using Fujifilm
Superia 200 film, said the picture – which

he cropped slightly – turned out better than
he had hoped.

Judges praised Nick for his technical
ability and the 'striking colours' in his
winning photo.

The theme for this year's competition was
'The Colour Of...' and all images must have
been shot using Fujifilm Professional film.
The contest was open to all UK students,
not just those studying photography.

Last month, Fuji said it had stopped
making four more of its films, owing to a
lack of demand.

EPSON SETTLES TWO-YEAR LEGAL BATTLE

EPSON says a UK-based printer
cartridge supplier has agreed to stop
making Epson-compatible printer
cartridges under the terms of a legal
settlement between the parties.

Epson had accused Dynamic Cassette
International (DCI) of infringing its patents in
a two-year legal dispute.

In a statement, Seiko Epson Corporation
said it had reached an out-of-court
settlement with DCI.

As part of the deal, Epson said DCI 'has
ceased to manufacture new cartridges
which are compatible with Epson printers'.

Epson Europe vice-president Robert
Clark added: 'We invest heavily in research
and development to ensure that our

customers receive the best possible
imaging results from our products.

'As a business we are committed to
protecting our investments, assets and our
resulting products and technologies, the
world over.'

A spokesman for DCI, which is based in
Boston, Lincolnshire, could not be reached
for comment.

On its website, DCI describes itself
as 'Europe's leading manufacturer of
compatible and remanufactured inks
and toners'.

The agreement was reached ahead of
a trial due to begin in the High Court, said
Epson. Other terms of the settlement have
not been released.

SNAP SHOTS

● The photographic history of the Black Country is 'at risk' of being lost, say campaigners, who hope to win funding to digitise 700,000 images and make them available to the public. The University of Wolverhampton and the *Express & Star* newspaper are set to apply for Heritage Lottery funding to digitise prints, slides and postcards of the region dating back to the 1930s. The university warns that the archive, which is held by the newspaper, will 'progressively deteriorate', meaning a valuable resource may be lost if the cash cannot be found.

● Renowned photographer Martin Parr is planning a photography tour to India from 16-27 February 2014 (12 days/10 nights). Parr says the group will travel between Delhi and Lucknow, where he will serve as photographic tour guide and hold an informal critique each evening. The tour costs £3,800 per person, including flights and accommodation. For full details, call 0845 527 8163 or visit www.coxandkings.co.uk.



Do you have a story?

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© AFP PHOTO/OLIVER MORIN

Nikon D4 and foot-controlled shutter used

USAIN PHOTO FURORE WAS BOLT FROM BLUE

THE PHOTOGRAPHER who captured an image of Usain Bolt framed by a bolt of lightning has spoken of his shock at the ensuing global media coverage.

Olivier Morin, who works for French news agency AFP, told AP that he hopes the sprinting legend will sign the image that

made headlines worldwide on 11 August.

'Usain Bolt has tweeted... mentioning my name and picture... We will see what happens,' said Morin, who is based in Milan, Italy.

The photographer used a Nikon D4 DSLR (set at ISO 4000) with a 24-70mm

f/2.8 lens, to take the now famous shot, manually prefocusing on Bolt's running lane in anticipation that he would win a gold medal.

The camera was one of five remote models the photographer had placed around the track for the 100m final at the World Athletics Championships in Moscow, Russia. It was located around 30m from the finish line and triggered via a foot switch, with images sent directly to the photographer's laptop.

Morin says he had expected the shot to make an 'enduring feature photograph' rather than a typical news shot.

Asked if he was astounded by the resulting media coverage, Morin told AP: 'I did not see it coming. I knew I had got a good picture for a good number of publications but [expected] far from that amount of world reaction. I truly underestimated the consequences.'

Writing in a blog, published on the AFP website, Morin said: 'I admit, with only a thumbnail view at first, I didn't see the lightning in the background, but after a moment I saw four photos with the bolt in the sky.'

'Two of these weren't usable because the cloud was too dark and the lightning was hard to see. But with the other two images, thanks to a little luck, the lightning is nice and visible – I'd got the shot.'

Morin, who has worked as a photographer for 25 years, says he takes credit for just 'one per cent' of the picture.

'Without the flash in the sky, it wouldn't really be anything that special.'

NIKON TO FOCUS ON DSLRS AS CSCS SLOW

NIKON plans to launch more 'entry-class' DSLRs and is set to review its Nikon 1 system planning strategy after it overestimated sales of compact system cameras.

In business results announced recently, Nikon has revised downwards by 550,000 the number of interchangeable-lens cameras it expects to sell in the year to 31 March 2014.

The firm says the Nikon 1 'represents the majority of [estimated] sales volume reduction'.

It adds: '[The] non-reflex camera market growth shows deceleration.'

Outlining its future strategy, Nikon says it wants to 'accelerate shifting newer products in the entry class of DSLR'.

Separately, Nikon Imaging

Company president Yasuyuki Okamoto is reported to have told news agency Reuters: 'In Europe and the US, the ratio of mirrorless to SLRs hasn't grown at all, unlike in Asia, where it's quite popular with women because it's light. We had higher expectations for other regions.'

'But people who like cameras tend to just go for SLRs, even though they're very heavy.'

The news comes as Nikon says it sold 80,000 fewer interchangeable-lens cameras and 60,000 fewer lenses in the three months to 30 June 2013 than in the same quarter the previous year. Meanwhile, sales of compact cameras, in volume terms, fell 30%.

Nikon Imaging Company sales fell by 2.6 billion yen (around £17.4 million).



OLYMPUS IN VESPA CAMERA KIT TIE-UP

CAMERA maker Olympus has teamed up with Italian scooter brand Vespa to launch a £16,000 Pen E-P5 camera kit.

The Art Edition camera/scooter combination has gone on sale, exclusively at Harrods store in London.

Only ten of the kits are expected to go on sale in the UK.

The outfit includes a pair of Olympus Pen E-P5 camera bodies and 'all the premium fast prime lenses in the Olympus

micro system', plus a custom-painted white Vespa.

The Vespa's seat can be opened and the camera stored within, making it the 'ultimate camera bag'.

A design hand-painted by artist Susie ('Suzko') Lowe flows through camera, scooter and helmet, and no two kits will be the same, adds the firm.

'Vespa was chosen because it is a brand with similar heritage to the Olympus Pen,' states a brochure about the London-based project.

AP
THIS
WEEK
IN...

1948

Today's tech-hungry consumers can source camera gear from virtually anywhere on the planet at the click of a computer mouse. However, the photo enthusiasts of 1948 were not so lucky. The Government issued a warning that it was illegal to import goods from overseas without a licence – despite advertisements published in the UK that may have given photographers the impression that bringing such goods into the country was perfectly legal and above board. 'Many of the goods advertised are subject to rationing in this country and their purchase from any place outside the United Kingdom by private persons in the United Kingdom is an offence against the Food Rationing Orders or the Consumer Rationing Order,' read the edict issued by the Board of Trade.

News and Reviews

- **BARBICORN C. and C.C.** announce their new season on September 2nd, and with to point out that their weekly Friday meetings will now be held at the Tower Art Gallery, Boro' Lane, the new headquarters of the club. New members will be welcomed, and full particulars may be had from the hon. secretary, Mr. J. Goldsmith, 14, Edgar Road, Boro' Lane, Boro'.
- **NEWCASTLE P.S.** are holding an exhibition of personal photography from September 1st to 10th at the Newcastle Museum and Art Gallery. A number of the prints have been submitted by other societies on invitation.
- **THE FIFTH CHICAGO COLOR SLIDE EXHIBIT** is to be held from October 15th to 19th. A maximum of four slides, 2 1/2 in. per centimeter may be submitted. There is an entry fee of one dollar, although this will be waived in cases where permission cannot be obtained to send in view of the short notice, entries will be accepted. In view of the short notice, entries will be accepted. In view of the short notice, entries will be accepted. In view of the short notice, entries will be accepted.
- **THE WHITINGHAM C.C.** South International Exhibition is to be held from October 20th to 25th at Camberley, Surrey. There are five open classes: A. Personal and Figure Studies; B. Landscapes and Other Subjects; C. Portraits; D. Landscapes and Other Subjects; E. Slides in Monochrome; F. Slides in Colour. Entries close on September 15th. The total number of prints which may be submitted per entrant is four, and the total number of slides six. Prints should be mounted not larger than 16 x 10, and the total number of slides six.

SNAP SHOTS

● Lowepro is set to debut a new shoulder bag for photo enthusiasts at the end of August. The Photo Sport Shoulder bag, priced from £57, is built to carry a DSLR or CSC and includes a removable camera insert. The larger, 18L version is designed to carry a 'pro-sized' DSLR, without a grip, and costs £65.

● SmugMug, a cloud-based website that allows photographers to share images and display albums on their own customisable site, has undergone a facelift. Bosses say they have added 'dozens' of individual customisable designs and that users can quickly personalise their pages. The pages are now said to be easier to view on smartphones and tablets. It also enables photographers to manage files by dragging images into galleries, for example. For a free 14-day trial visit www.smugmug.com.

'Hands-free' 5MP camera released 'WEARABLE' AUTOGRAPHER CAMERA DEBUTS IN UK

A CAMERA designed to capture up to 2,000 images a day 'hands-free', by sensing changes in light, motion, colour, direction and temperature, has gone on sale in the UK.

The 'wearable' Autographer, priced £399.99, is a 5-million-pixel camera with a fixed-focus 136° field-of-view lens.

Its five on-board sensors include an infrared light for detecting moving objects.

Developed by UK firm OMG Life, the 58g device is designed to store up to 28,000 images and comes with an OLED display and Bluetooth wireless connectivity.

Simon Randall, head of OMG Life, said the camera enables photographers to capture 'real life' as opposed to posed images.

He claimed: 'People can enjoy the moment without having to pause to take photos. This is perfect for live music events, children's first steps and much more.'



PHOTOGRAPHER APPEALS FOR HELP IN FINDING MISSING KIT

A LANDSCAPE photographer has appealed for help in tracing all his camera gear, which vanished in a suspected theft outside his home in Bristol.

Alex Nail, an engineer by profession, suspects thieves escaped with the kit after he had placed it outside his house as he packed his car before driving to his job in Devon.

The haul includes a Canon EOS 5D Mark II (serial number 2931525414) and Canon 70-200mm f/4 IS lens (serial number 29592), plus a Canon 16-35mm II zoom.

Alex, who runs workshops on Dartmoor, estimates that it will cost more than £4,500 to replace the missing items, which also include a Gitzo GT2541EX tripod, a set of Lee filters and a Dell U2311 monitor. The photographer is offering a £500 reward



Alex used his website to appeal for help

for the return of his kit, which went missing on Friday 9 August, and has urged anyone who can help to call him on 07884 472 206.

The items disappeared from Northumberland Road in Bristol.

Alex says he saved up to buy a second-hand DSLR in 2006, after which he quickly turned a 'casual hobby' into an 'all-consuming passion'.

For full details of the missing kit, visit Alex Nail's website at www.alexnail.com.

CLUBNEWS

Club news from around the country

AMERSHAM PHOTOGRAPHIC SOCIETY

More than 100 prints will be exhibited at the Society's summer show, which runs until 1 September. It takes place at The Market Hall, Old Amersham, Bucks HP7 0DJ. For details visit www.amershamphotosoc.com.

HEBDEN BRIDGE CAMERA CLUB

The club is hosting a free exhibition at Hebdon Bridge Town Hall, St George's Street, Hebdon Bridge, West Yorkshire, from 24 August-1 September. It is open from 9.30am-5pm. Visit www.hebdonbridgecc.co.uk.

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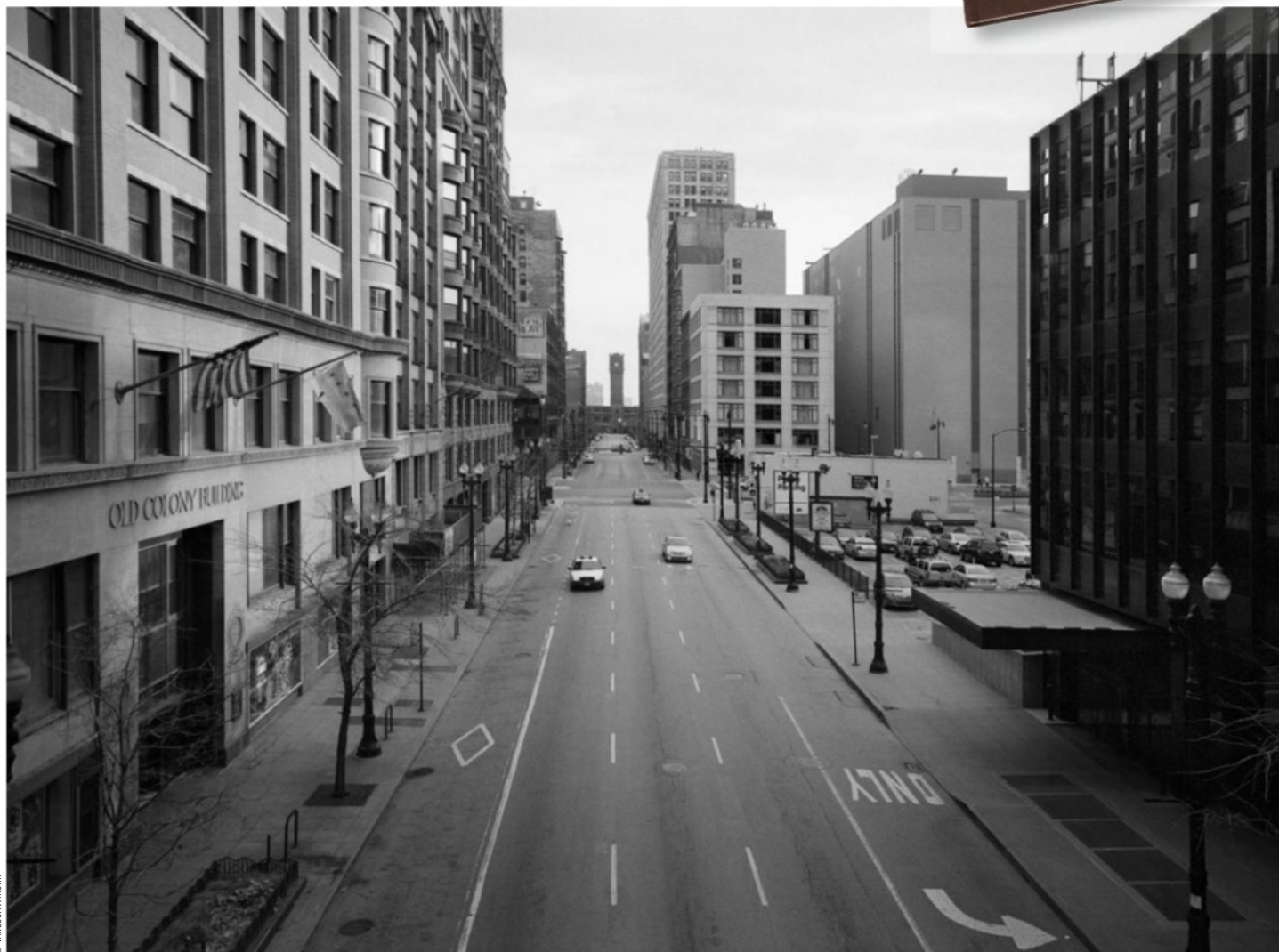
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APReview

The latest photography books, exhibitions and websites. By Jon Stapley



BOOK



© VANESSA WINSHIP

She dances on Jackson

By Vanessa Winship
Mack, £35, hardback, 144 pages, ISBN 978-1-9079-4636-3

AMERICA'S an odd place. It's so very large, for one thing, much larger than it's really possible to understand from our crowded little isle. Culturally, in many ways it's similar to us, but also vastly different. Vanessa Winship's photography doesn't provide any answers as to what makes America the way it is, but it isn't trying to. It's an exploration of small-town life in rural America, of how belonging to a place can affect and shape a person. In sultry black & white she depicts communities that have been worn down around their edges, littered with abandoned artefacts from better times. Winship is adept at both landscape and portrait, and both here show us a way of life that is changing beyond recognition. It's hard to get a handle on, but it's oddly beautiful.

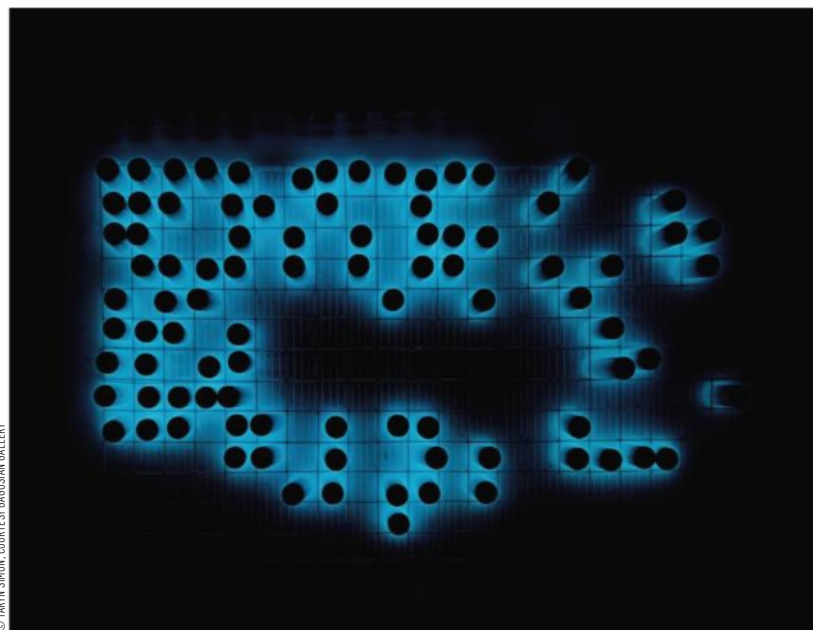


www.diyphotography.net



AS THE cost of gear seems to climb up and up, there's a lot to be said for a do-it-yourself approach. This site is a great place to start, with tutorials on setting up your own home studio and home-building gear to take out with you. The site collates a lot of tutorial material from around the web, which leads to varied quality, but it means there's plenty to take your pick from and the layout is easy to navigate. With reviews, news and other posts as well as tutorials, the site spread its net rather wide, but the writing in different sections feels thorough and well thought-out.





Nuclear Waste Encapsulation and Storage Facility, Cherenkov Radiation, Hanford Site, US Department of Energy, Southeastern Washington State

An American Index of the Hidden and Unfamiliar

By Taryn Simon. Hatje Cantz, £55, hardback, 152 pages, ISBN 978-3-7757-3506-3



IN THIS photo-documentary project, Taryn Simon roams the USA to capture people and places that lie hidden and out of mainstream attention. This review could have been entirely made up of a breathless list of the incredible things Simon has unearthed, such as *Playboy* in Braille,



BOOK

a NASA beach house and a Girl Scout young offender rehabilitation programme, but what works so well about the project is that it's not just about digging up the weird and the worrisome. It also looks at the essential things that bubble under the surface of American life: the government departments, disease-testing labs and environmental control sites that, of course, you knew *must* exist but had just never thought about before. It's completely inspired.

Tim Hetherington: You Never See Them Like This

6 September-24 November. Open Eye Gallery, 19 Mann Island, Liverpool Waterfront, Liverpool L3 1BP. Tel: 0151 236 6768. Website: www.openeye.org.uk. Open: Tues-Sun 10.30am-5.30pm. Admission free

IN 2011, while covering the Libyan civil war, Tim Hetherington joined a long list of photojournalists who have been killed in action. Liverpool's Open Eye Gallery pays tribute to the city's native son with a collection of work largely taken from the book *Infidel*, published in 2010. The images offer an insight into the lives of soldiers involved in the ongoing Middle-Eastern conflicts, following a US contingent through the Korengal Valley, Afghanistan. Hetherington's interest in narrative is what drives the project, reminding us of the personal bonds that can form in extreme situations. Hetherington's tragic death adds poignancy, but the images alone say enough.



EXHIBITION

CONDENSED READING

A round-up of the latest photography books on the market



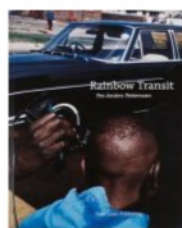
● LANDSCAPE PHOTOGRAPHY: THE FOUR SEASONS

by Chris Gatcum, £11.99 We reckon AP contributor Chris Gatcum's new book is really rather good. Taking the reader through all four seasons of photographing landscapes, it offers the kind of clear, sensible, practical advice we've come to expect from him. The images throughout are of tremendously high quality, showing the sort of work that's easily achievable in landscape photography by just investing a little time into studying how it all works.



● PIERINO'S SNOWDONIA

by Pierino Algieri, £25 Many landscape photographers have sought to capture the beauty of the Welsh landscape, and Pierino Algieri's images make him a serious contender. In this book he takes a tour of remote areas of Snowdonia and shows himself to be a very versatile photographer. There's a surprising amount of text to the book as Algieri elucidates why certain areas inspire him. It means that perhaps a few photographs could stand to be larger, but this is still excellent stuff.



● RAINBOW TRANSIT

by Per-Anders Petterson, £30 The year 2014 will mark 20 years of democracy in South Africa since the election of Nelson Mandela and the end of apartheid. It hasn't been an easy two decades for the struggling fledgling nation, but it has seen the creation of new wealth and a new black middle class. Swedish photographer Per-Anders Petterson fell in love with South Africa on that day in 1994, and has documented the highs and lows ever since.

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LETTER OF THE WEEK

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FUJIFILM

EMBEDDED PHOTOGRAPHY

In 2004, I took a break from photography to give triathlon a try. I soon realised that this sport offered great potential for a photographer, and in 2007 I bought a new Panasonic Lumix bridge camera with redundancy money just before my next race, the '07 Nottingham Sprint. With my club, Wakefield, putting on a major effort in the club relay the day before, I was instructed to go 24 hours early just in case a 'sub' was needed. Otherwise, I was to be a gopher and free to be a photographer. As usual, after club duties I went and found where I could and couldn't go – and shot nearly 300 pictures before the battery went flat!

At home, I edited my images down to nearly 100 acceptable pictures, with a few decent ones, transferred them to a disc and handed it over at the next club meet. Our coach downloaded the lot, then gave the disc to our magazine editor, who used many of them in the next few issues. Most triathlon club magazines have to buy their images from 'official race photographers' who know how to charge, or they get fuzzy posed photos from an athlete's partner. Action shots by people who often shoot action are as rare as hen's teeth!

Every photographer wanting some great images should get themselves 'embedded' in a triathlon club. After a while no one will notice you at work, and many may offer to buy pictures from your portfolio. Plus, you are more likely to be welcomed, instead of being regarded as 'the enemy'!

William J Houlder, West Yorkshire

That's great advice, William, and can be used for many genres of photography. Get in with a band for gig photos, sports clubs for action or why not try to swap services with an up-and-coming model for portraits? – Debbi Allen, deputy editor

*IN A CHOICE OF COMPACT FLASH OR SDHC NOTE: PRIZE APPLIES TO UK AND EU RESIDENTS ONLY

Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateur photographer @ipcmedia.com

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Earn £50 Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

concerned about what on earth they were up to. There are enough distractions for motorists without adding to them by having photographers 'practising their panning skills' from the roadside.

I am all in favour of AP's commitment to defending our photographic rights, but those practising what could be interpreted as provocative behaviour probably should expect investigation. In this instance, it appears that the police officers acted with due restraint and the pair were left none the worse for their experience.

Maybe a word or two of advice about thinking of road safety would not have gone amiss. **Colin Sharvell, via email**



© EDWARD HARKHAM

TENSION IN TRAFALGAR SQUARE

Every time I read an article in AP about the police badgering photographers, I cannot help thinking that nothing much has changed in the past 56 years or so. In 1957, as a 15-year-old teenager, I had spent a pleasant day in London with my late parents, only marred by the following incident.

I had a newly acquired Felica camera with one shot remaining, which I was determined to use in London. It was dark, so I attached a bulb flashgun to the camera and posed my parents against one of the plinths in Trafalgar Square. Within seconds of taking the shot (see above), I was approached by a police officer and in a not-so-pleasant voice informed that flash photography was not permitted in the square.

I have never found out if this was fact or fiction on the part of the officer, because I cannot see who it would adversely affect. Lord Nelson was not likely to complain, although there's always the pigeons – perhaps they did!

Edward Harkham, via email

MORE, PLEASE

I was interested to read in Ask AP, back in AP 18 May, about interchangeable front-end elements of lenses to provide wide and tele capability. How apposite, then, that Ivor Matanle introduces the iconic Kodak Retina series of cameras in AP 17 August.

PROVOCATIVE BEHAVIOUR

I too am bewildered – not by the police having stopped to question Kyle Adams and George Anastasi (News, AP 17 August), but as to why the two photographers

were bewildered in the first place!

If I had been driving past them and had noticed the two panning my vehicle with their cameras – although I certainly wouldn't have stopped – I may well have been a little

What The Duck



<http://www.whattheduck.net/>

As a consequence, I cannot be the only one trawling classic camera ads in AP and eBay for Retina cameras! I found both the technical details and the social and political impacts on the camera's development equally fascinating. However, what of the Ilc / Illic and those interchangeable front-end elements referred to in the 18 May issue? I would very much like to have more, please.

John Kirkham, Kent

GOOD ENOUGH

Regarding the poll about micro four thirds systems in AP 10 August, it is a very valid option for many users, and the upside is comparable weight and size of a full kit. The downside will always be ISO performance and ultimate quality when compared with the same generation of full-frame cameras. In reality, micro four thirds system cameras offer a quality and performance far above what a majority of photographers will ever need, but they may never satisfy pixel-peeper extraordinaires.

Terrywoodenpic, from the AP forum

WITHIN LIMITS

The poll question in AP 10 August is an interesting one, asking if the micro four thirds system is worthwhile. It is worthwhile for the manufacturers, as they are selling cameras; it is worthwhile for those users who can accept its limitations. However, it wouldn't be worthwhile for me because it doesn't have a proper (optical) viewfinder and it won't let me use my lenses.

The answer for me is that the system is worthwhile, within its limitations.

GeoffR, from the AP forum

DSLR KILLERS

Regarding the poll in AP 10 August, asking whether the micro four thirds system is worthwhile, I think it certainly is, but does it offer any real advantage over the slightly larger APS-C sensor-based CSCs? I can see the eventual demise of the cumbersome DSLR, except perhaps for sport and some reportage, although improvements in autofocus might sound their death knell. The future has to lie with these much smaller and lighter cameras.

I read the AP review of the revised Sony Cyber-shot DSC-RX100 (AP 27 July). The performance of this tiny camera would have been unthinkable for that format only a few years ago. Sony's EVF is already very good, but future models will see further improvements and eventually see off the optical viewfinder and great clunking mirror.

It comes down to fitness for purpose, and for the vast majority of amateurs and many pros, full frame is no longer a necessity.

Wheelur, from the AP forum

I think you have it right: why you need your camera, or what you want it for, will more likely determine the success or demise of any camera system than anything else. If CSCs had been around when I bought into my first SLR system, I may well have thought about investing –

Debbi Allen, deputy editor



Two views taken with the Polycam robotic camera from the roof of Wimbledon's Centre Court

VIEW FROM ABOVE

It was interesting to read about Bob Martin's experiments with a remotely operated Nikon D4S at the Wimbledon Championships (AP 17 August), but after all these years we're all attuned to seeing professional shots from

ground level. The elevated view made many of Mr Martin's photographs look like they were taken by (admittedly well-equipped) spectators in the stands. I'm guessing that wasn't the look he was aiming for.

Warren Christmas, London SW16

BACK CHAT

AP reader Lee Baxter believes there are a number of shrewd ways to keep the cost down of his favourite hobby

PHOTOGRAPHY has always been my first-choice pastime, but as a family man of modest means I have always been a budget-conscious shopper when it comes to equipment. Much as I yearn to own the latest in top-of-the-line DSLRs, the thought remains a dream and I content myself with some shrewd buying at more affordable levels.

Patience and careful research have proved a successful combination. Once a new camera is announced, it stands to reason that a previous model has a reduced shelf life, meaning two things for the bargain seeker: prices are likely to drop quite a bit; and some retailers will be keen to run short-term phase-out promotions. It was in these circumstances that I made a big strike. Attracted by the performance, portability and versatility offered in the established micro four thirds system, I found a camera given good reviews on offer for less than half-price – brand-new. A quick decision and a fast move saw a deal agreed, with the remaining shelf stock of two gone the same day. A substantial saving meant there was a working amount in the kitty for later spending on lenses.

One of the camera's claimed advantages is the option, with an adapter, to use different makes of lenses from the film era. Prime lenses have always served me well and still make me think more about picture creation, so my hunt began. Strolling around a camera fair confirmed just how many people had off-loaded what they thought were lenses of no further use. Prices were low, choices were good and, even better, most came in top-quality condition showing little usage. Buying a leading-brand wideangle twinned with an always-useful 50mm lens for less than £45 proved a wise package. Prices for the same lenses, even on eBay, have risen quickly recently as other micro four thirds users have chosen to revive an interest in quality items of bygone times.

My third area for spotting great value continues to be the internet. What is surprising is the number of established regional retailers who now rely on sales outside their usual community boundaries. Just before Easter I stumbled across a lens offer already in promotions nationally. A massive 45% price cut stood out with headline clarity, then in the small print probably overlooked by many there was a dealer offer to save another 3% by using a payment card. Needless to say, the offer lasted less than a week as the favoured phrase 'while stocks last' meant what it said.

The rewarding game plan for budget-restricted photographers like me, which seems to work, is: 'Be patient, research well, fix your budget and strike while the deal is hot.' My finances may be limited, but finding quality items to support a great hobby is easier than people might think.

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PHOTO INSIGHT

Jeroen Stel discusses his recent trip to photograph birds in a nature reserve that is under the threat of demolition



JEROEN STEL

Jeroen Stel left his job as a fashion designer several years ago in order to follow his passion for wildlife photography. Since then, he has been working full-time as a freelance wildlife photographer and has gained many prizes and accolades, including an International Photography Award (IPA) in 2012. Jeroen has a great passion for macro and bird photography, and is a member of the Canon Professional Services system

I TOOK this image at a wildlife reserve here in the Netherlands called De Rietputten. It's a very small reedland reserve that is close to Rotterdam. There's some controversy around the area at the moment because of plans to dig a tunnel, called De Blankenburgtunnel, straight through it, which would destroy the reserve. I hope this won't happen, but I fear it will, so this was partly why I wanted to shoot images there, to make it clear what is in the area and what is being threatened. There is a chance that I'll never get the opportunity to visit this reserve again.

This picture shows a bearded reedling. These birds eat insects during the summer and the seeds of the reed plants in winter, once the frost kicks in. This is the only time of year they tend to venture outside of the reed beds. It had been very cold for about a week and a half before I took this photograph, so I knew these birds, and others, would be coming out to feed and it would be easier to get close to them.

This image was really a case of a quick 'focus, compose, shoot' sequence. I used a Canon EOS-1D Mark IV with a 600mm f/4 lens. Despite the telephoto focal length of this lens I really wasn't that far away, probably about 10 or 15 metres, so just a little further than the minimum focal distance of the lens. These birds are fairly easy to get close to – this one had noticed me, but they are used to limited human contact from the footpath that goes around the area.

Bearded reedlings are quite fast moving as they hop from reed stem to reed stem. This one, however, was just hanging on a little bit longer to find its balance as its weight caused the stem to curve down. This meant the bird came out of the reed bed, which provided me with a great opportunity to photograph it. That bending of the reed was really what made the image, compositionally.

I was able to get a nice shallow depth of field because of the way the reed stem was bending – it made itself stick out quite clearly from the reed bed. When I photograph wildlife I tend to shoot at as low an f-number as I can, usually somewhere between f/4 and f/5.6. I like a shallow depth of field, and I

like to get the animal itself as sharp as I can. The aim is to isolate the animal as much as possible in the image, which in this case was made much easier by the way the bird had brought itself out of the bed.

I was trying to keep the image quite simple. I like to try to break rules of composition sometimes, particularly when I'm dealing with smaller subjects, as I prefer to put them

close to the edge of the frame. I also like to play with leading lines, particularly leading lines towards the subject, as I have done in this image. The way the bird has positioned itself and its tail creates an interesting angle that doesn't quite play out the way you expect it to.

I was using a flash with a Better Beamer flash extender attached, giving me just a little

© JEROEN STEL

To see more of Jeroen's images, visit his website at www.jeroenstel.com



more light than in a regular shot. A Better Beamer is a device, somewhat like a plastic lens, that gives you a little more reach when using a flash. Having that extra light gives me more versatility, which I like. It opens up the details a little in the shadows, and the details are very important in this image.

The colours of the bird are mirrored in the colours of the background. This is

something I tend to look for, often without knowing it. For instance, if I photographed tree frogs, I might try to look for similar vivid colours in the background. I'm a fashion designer by origin, which might be why I find myself drawn to complementary colours. It's something I do often without really thinking about it.

I was aiming to show what we'd stand to

lose if this reserve were to be demolished. I was really hoping that some of the images I shot would be published and I could use them to demonstrate to people that the area should be preserved. This picture was published in the Dutch Bird Protection Society magazine, so I was able to add some of my comments and illustrate what a shame it would be if this area disappeared. **AP**

**Jeroen Stel
was talking to
Jon Stapley**

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5cm f/1.1 NIKKOR-N LENS

Photographed by Tony Hurst

The very impressive 5cm f/1.1 Nikkor-N lens was announced in February 1956 and was exhibited in Tokyo. The 5cm f/1.1 was a very radical lens for its time, consisting of nine pieces of glass, some of which were very thin split elements and others containing rare earth components. This stunning f/1.1 lens would reign supreme as the fastest lens made by the big four 35mm rangefinder camera makers, until the Canon 50mm f/0.95 lens was introduced in the early 1960s. The 5cm f/1.1 Nikkor-N weighed 12.25 ounces (355gm) and it could be stopped down to f/22 with click stops. It used a 12-blade diaphragm and had an angle of view of 46 degrees and a focusing range of 3ft (0.9m) to infinity. The first version of this lens had an internal mount the same as that found on their normal slower range of lenses, and is known as the 'Internal Mount f/1.1'. However, this lens was so heavy, that its weight could distort the camera mount and cause rangefinder error. This engineering problem was overcome in June 1959, when a 5cm f/1.1 lens was released with a redesigned barrel with an external mount, such as those found on the wide-angle and telephoto Nikkor lenses. The optical formula is identical to the internal mount version and both lenses used the same 62mm accessories and only the rear cap differed.

Factory records state that 1,046 internal mount lenses were made (835 in Nikon bayonet mount and 211 in Leica screw mount) and 1,547 of the external mount version. The 5cm f/1.1 stands as one of the most impressive looking lenses made by Nikon and is certainly one of the most sought-after by collectors. The lens shown in this photograph is an external mount version.



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Above: Frank Sinatra and his entourage. Frank was a photographer himself, and valued good pictures

I did it my way...

A career like **Terry O'Neill's** is the stuff of legend, and a new book of his life's work demonstrates why. **Jon Stapley** talks to the man behind hundreds of famous faces

THE NEW book *Terry O'Neill*, published by ACC Editions, is pretty light on text. It doesn't even bother with a real title. None of it is really necessary. Terry O'Neill needs no introduction. He's spent decades photographing the most instantly recognisable faces that have graced the planet, and his iconic pictures say more than a biography ever could.

It's hard to pin anything down about Terry's style of portraiture. Every shot feels different, spontaneous and tailored specifically to the subject. With that in mind, what we're dying to know is the secret behind his methodology, his photographic techniques. Is he able to tell us how these incredible images are made?

'No,' he says, 'I hate cameras.' Fair enough.

'I'm a hired gun,' he clarifies, 'I never even take holiday snaps. I only pick up a camera when it's a job. And don't ask me how I do my shots – if I knew that I could make a fortune! It's just instinct. When I first started, I just picked it up and did it my way.'

THE INSTINCTUAL APPROACH

Doing it 'his way' would make Terry famous. Not knowing the rules gave him fearless licence to experiment, and allowed him to create his own oft-imitated style of portraiture.

'With every great picture you take, you're breaking rules,' he says, 'and all that

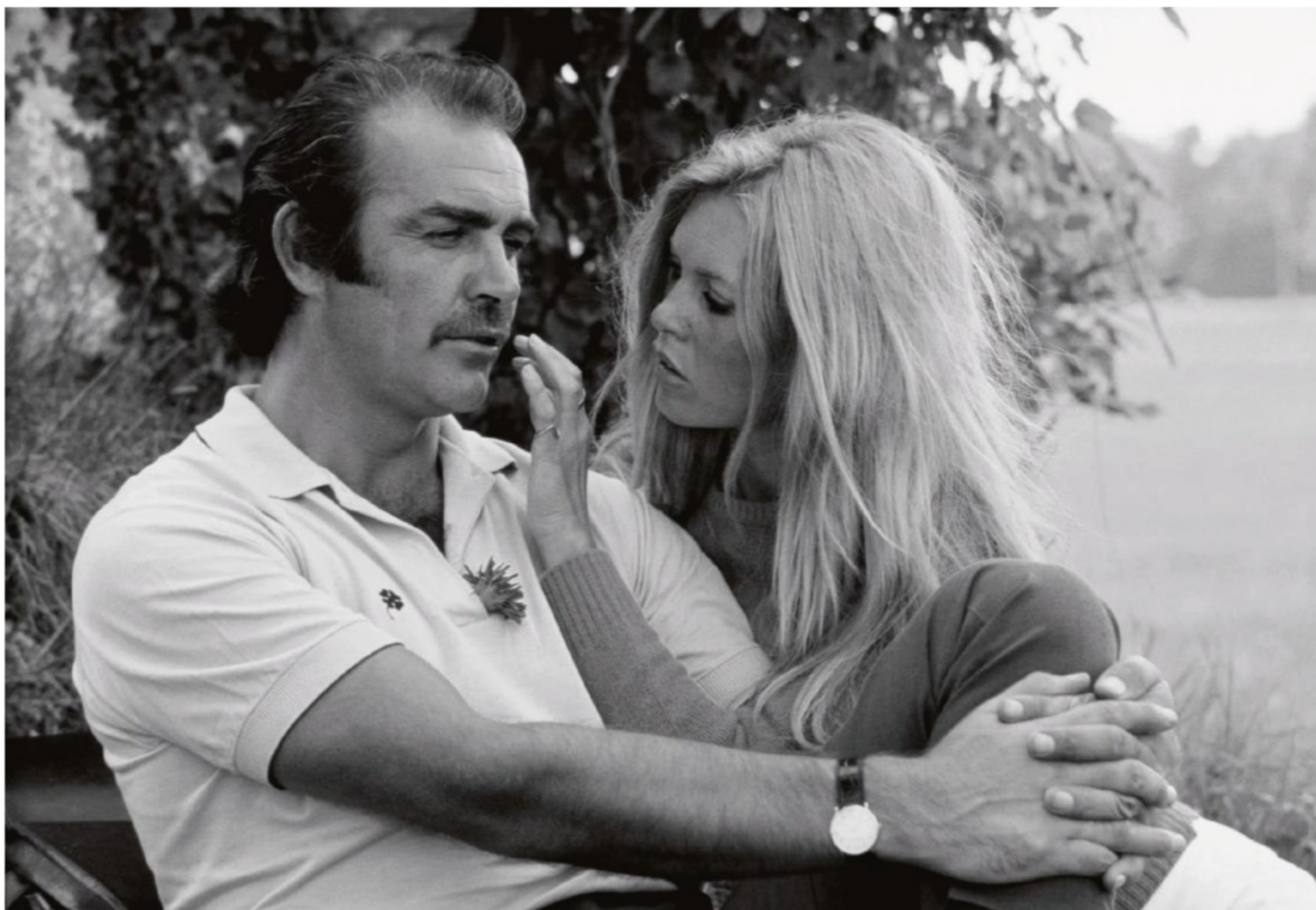
old-fashioned photography still exists, with people following all the rules. Fortunately, I grew up in the '60s when people wanted to give jobs to young people and they wanted them to express themselves.'

Terry moved to Hollywood after a stint on London's Fleet Street, and his style of laid-back flexibility combined with relentless professionalism was a revelation. Stars had become accustomed to portrait sessions being ponderous affairs, with photographers taking painstaking trouble to set up shots. Terry O'Neill would walk in and very soon walk out again, with the job done.

'I said earlier I don't ever take cameras on holiday, but when I was working it was never out of my hand,' he says. 'I was always ready to work. I didn't stand around talking or anything like that. For somebody to walk in and get it all over with in a few minutes – the stars loved it!'

Throughout his career, Terry has repeatedly had to be ready to improvise. The cover shot of the





'You've just got to totally immerse yourself in that person's life and live their life for weeks or however long you're with them'

➡ book is a portrait of Brigitte Bardot, an exquisitely timed photograph that captures the actress's hair blowing across her face as though it's the easiest, most effortless thing in the world (see above right). It may *look* this way, but Terry reveals that he didn't get that all-important money shot until the final frame.

'That was the last shot on a roll of film,' he says. 'I had one chance left before we had to move on. I thought: "God, I've got this one portrait – when shall I take it?" At that moment, the wind blew and I just knew. And that was it; that was *the* shot. It's a great shot. A lot of it was luck I suppose.'

But of course, it isn't *just* luck; it's being in a position to hit the shutter when those lucky moments come along.

'Always be ready to take a picture,' as Terry succinctly puts it.

DOING IT HIS WAY

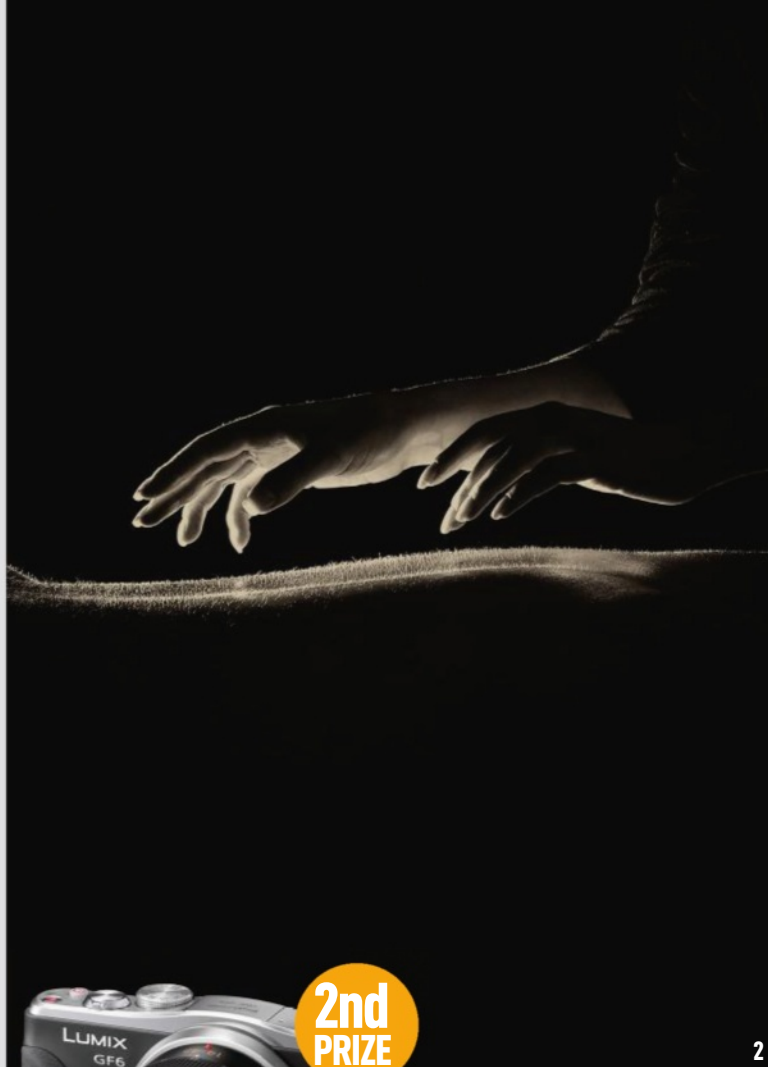
Terry admits that, if someone were to force it out of him, his pick for his favourite subject would be another man who did things his way – legendary singer Frank Sinatra. Terry's loose but intimate black & white portraiture of Sinatra captures life with a hard-working

musician on tour – and few stars worked as hard as Frank.

'I walked onto set one day and gave him a letter [of recommendation, from Eva Gardner],' Terry recalls. 'He looked at it and said "Right, you're with me". Then, for the next three weeks, he totally ignored me. And *that* is the secret of great photography – being there without being noticed. That was the first major lesson I learned about photography and about the art of being a good reportage portrait photographer.'

Terry went on learning lessons throughout his career, and when there were no crooners around to do the teaching he had to do it himself. From teaching himself to shoot colour to dealing with the rise of the celebrity PR (which he describes as 'a nightmare'), he's gained a great deal of wisdom on how to handle celebrity portraiture.

'You've just got to totally immerse yourself in that person's life and live their life for weeks or however long you're with them,' Terry says. 'People expect Frank Sinatra to walk in a room and that to make for a great picture, well that's not the way it works. You have to show him in the way that you see him, and sometimes that means talking to



**2nd
PRIZE**

2

2 Dusica Paripovic Bosnia and Herzegovina 45pts

Nikon D5000, 50mm, 1/160sec at f/14, ISO 100
The Masseur **Judges say** Not only is Dusica's shot a great interpretation of the brief, but it is also just unusual enough to make you stop and consider what you're seeing. It's a beautifully lit image and one that makes a very subtle use of post-production toning. As soon as we saw this photograph we knew it was top 3 material

3 Chrissy Weller London 44pts

Nikon D3100, 50mm, 1/80sec at f/4.5, ISO 400
Policewoman at Margaret Thatcher's Funeral **Judges say** This was another image that jumped out at us right away. It's a beautifully composed shot and one that a viewer can read so much into. What's going through the policewoman's mind? We'll never know, but it's a great image



**3rd
PRIZE**



3

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APOY Amateur Photographer OF THE YEAR COMPETITION

People at Work

We had some stunning entries for round 6 of APOY 2013, as we reveal the top 30 photographs for our **People at Work** round

Ian Waite, of Swansea in South Wales, is the winner of our People at Work round of APOY 2013. Ian will receive a Panasonic Lumix DMC-G6 with Lumix G Vario 14-42mm f/3.5-5.6 Asph Mega OIS and Leica DG Summilux 25mm f/1.4 Asph lenses, worth a total of £1,179.98. The G6 is a digital single-lens mirrorless camera with a 16.05-million-pixel, micro four thirds, Live MOS sensor. It has 7fps high-speed continuous shooting and a 3in, 1.036-million-dot TFT LCD with Touch monitor. The lightweight Leica DG Summilux 25mm f/1.4 Asph lens features a wide maximum aperture that allows a beautiful soft focus for both photography and video.

Our second-placed winner is **Dusica Paripovic**, of Bosnia and Herzegovina, who will receive a Panasonic Lumix DMC-GF6 with Lumix G Vario 14-42mm f/3.5-5.6 Asph Mega OIS lens worth £499.99. The 16-million-pixel GF6 has a Live MOS sensor and boasts quick start-up and Light Speed AF. Other features include creative panorama and creative control with 19 filter effects.

Chrissy Weller, of London, finished third in the round and wins a Panasonic Lumix DMC-LF1 worth £379.99. The pocket-sized LF1 compact has a 1/1.7in, 12.1-million-pixel High Sensitivity MOS sensor and 28mm wideangle Leica DC Vario-Summilux lens with 7.1x optical zoom (35mm equivalent of 28-200mm). Features include an ISO range of 80-12,800 and HD video.

THE 2013 LEADER BOARD

Dusica Paripovic's second-placed entry in this round has sent her shooting past Adrian Sadlier into top position. Elsewhere, last year's winner Dan Deakin has edged up to third, while Julian Fraser and Frederic Vaeremans vie for fourth. Diogo Ferreira has entered the top ten with 101pts.

1	Dusica Paripovic	175pts	6	Mikhail Kapychka	122pts
2	Adrian Sadlier	164pts	7	Aaron Yeoman	109pts
3	Dan Deakin	155pts	8	Diogo Ferreira	101pts
4	Julian Fraser	134pts	9	George Fisk	94pts
4	Frederic Vaeremans	134pts	10	Gary Burrows	89pts

The UK's most prestigious competition for amateur photographers

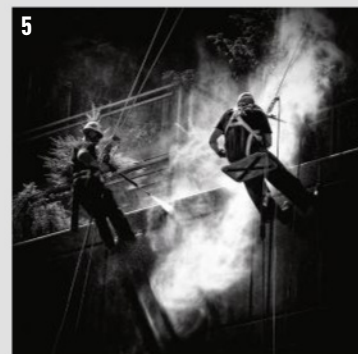
4 Antonio Rojas Jr Philippines 43pts

Canon EOS 60D, 50mm, 1/50sec at f/2.8, ISO 1600
Portrait painter **Judges say** This is a beautifully lit image. The colour of the light has created a wonderful serene mood



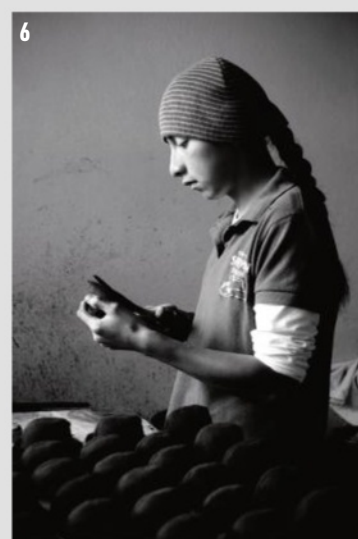
5 Jianwei Yang Canada 42pts

Sony Alpha 500, 28-85mm, 1/640sec at f/5, ISO 200
Downtown Vancouver **Judges say** Jianwei's stark and graphic image takes an everyday scene and instils it with atmosphere



6 Sandra ten Zijthoff Ecuador 41pts

Nikon D90, 35mm, 1/100sec at f/4, ISO 640
Shaping doll hats **Judges say** This is a relatively simple shot of a boy shaping felt doll hats, yet it's one that fits the brief perfectly



7 Stuart Meikle Tyne and Wear 40pts

Pentax K10D, 70mm, 1/180sec at f/4, ISO 400
City garbage dump **Judges say** This is a great piece of photojournalism showing a child employed to collect materials at Stung Meanchey, a garbage dump in Cambodia



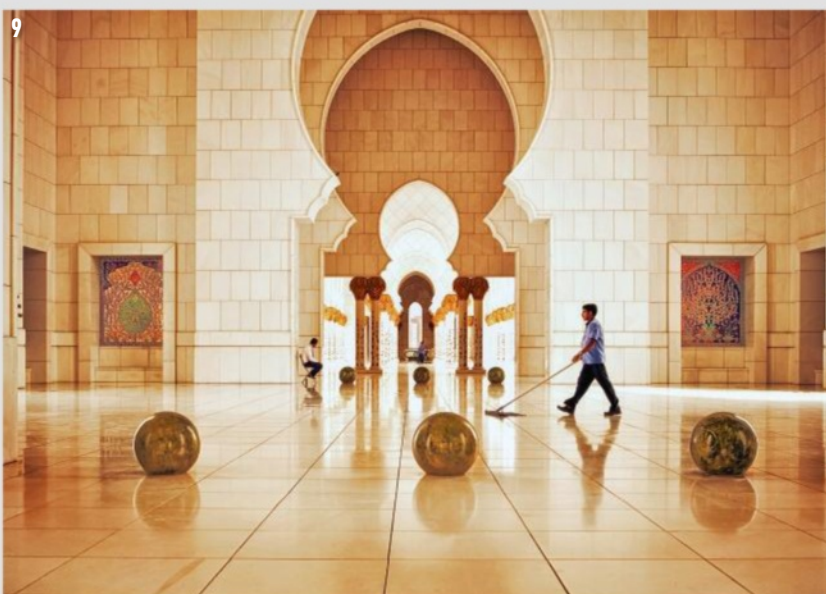
8 Chris Jennings West Sussex 39pts

Canon EOS 5D Mark II, 50mm, 1/4000sec at f/3.5, ISO 400
In a hole **Judges say** Chris's shot of a drainage engineer borders on the comical, but also gives us a strong idea of this man's role



9 Stuart Brown Leicester 38pts

Nikon D300S, 18-50mm
Mosque **Judges say** Taken at the Sheikh Zayed Grand Mosque in Abu Dhabi, UAE, this shot by Stuart uses the cleaner to communicate the scale of this grand and visually opulent structure



10 Tharaka Mapalagama Sri Lanka 37pts

Nikon D90, 70-300mm, 1/200sec at f/4.5, ISO 640
On stage **Judges say** Tharaka has achieved just the right exposure to retain enough detail in the highlights and lowlights

11 Paul Beverly Middlesbrough 36pts

Canon EOS 5D Mark II, 17-40mm, 1/50sec at f/5, ISO 100
Welder **Judges say** There are a number of things about this shot that work, particularly the striking tonal range, which is a result of the strong light from the welding arc

12 Federico Redin London 36pts

Canon EOS 30D, 17-35mm, 1/500sec at f/4, ISO 100
Rural worker in Uruguay **Judges say** This was one of the more unusual shots that we received for this round. The angle, depth of field and choice of subject are all excellent features of this image

13 Irwandi M Gade Indonesia 35pts

Canon EOS 550D, 17-40mm, 1/160sec at f/8, ISO 100
Rice **Judges say** The first thing that strikes you about this image is the colours. Also notable is the trail of rice that leads the viewer's eye right up into the main subject of the image

14 Jacek Obloj Essex 34pts

Canon EOS 5D Mark II, 16-35mm, 1/60sec at f/5.6, ISO 3200
Tailor **Judges say** Jacek found this tailor in Fitzrovia, a neighbourhood in central London. Placing himself under a glass table, Jacek has captured the tailor at work on a garment

15 Nino Cannizzaro Italy 33pts

Canon EOS 30D, 10-20mm, 1/80sec at f/6.3, ISO 250
Sicilian fisherman **Judges say** Sometimes a little patience can go a long way. Just waiting around for the right light at the right time of day can lead to beautifully lit shots such as this

16 Stuart Hall Pembrokeshire 32pts

Nikon D300, 80-200mm, 1/125sec at f/5.6, ISO 200
Tea time **Judges say** This is certainly one of the most creative entries we had. It's a cheerful and colourful shot that uses the reflection on the teapot in a truly inventive way

10



11



12



13



15



14



16



The UK's most prestigious competition for amateur photographers

17 Nathaniel Gonzales USA 31pts

Canon EOS 50D, 70-300mm, 1/320sec at f/5.6, ISO 400
Standing guard **Judges say** This is an image ruled by straight lines, which mirror the rigid posture of the guard



18 Tomy Nurseta Widyadi Indonesia 30pts

Canon EOS 5D Mark II, 50mm, 1/2000sec at f/16, ISO 250
Cart pullers **Judges say** There's some fantastic contrast between the sparkling sunlight and the silhouetted figures in this image



19 Betina La Plante London 29pts

Nikon D300, 50mm, 1/3200sec at f/2.2, ISO 200
Terence Stamp **Judges say** The shadows dominate this atmospheric portrait of actor Terence Stamp studying lines during the shooting of a movie

20 Adrian Maltby Cambridgeshire 28pts

Sony Alpha 550, 8mm fisheye, 1/60sec at f/1, ISO 400
Coffee, anyone? **Judges say** Adrian's use of a fisheye lends a surreal edge to his shot of a working barista



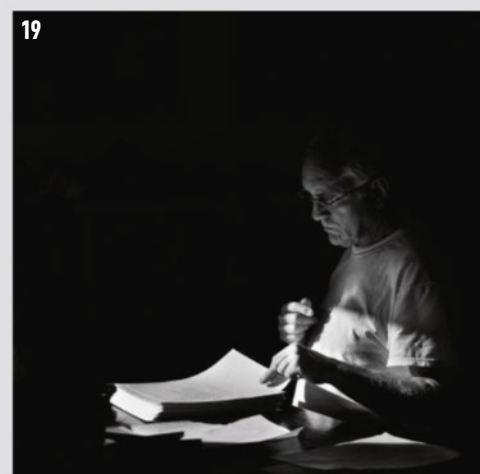
21 John Steven Ball Tyne and Wear 27pts

Nikon D100, 18-70mm, 1/320sec at f/7.1, ISO 200
Window cleaners **Judges say** John's clever framing is what makes this image, positioning the cleaners within the complex shapes of the building



22 Alex Harford Staffordshire 27pts

Canon PowerShot G1 X, 44.6mm, 1/25sec at f/5.6, ISO 800
Feeling the music **Judges say** Alex has done a great job of isolating the singer to create a stripped-down image



23 Joel Forte Singapore 27pts

Canon EOS 50D, 18-200mm, 1/500sec at f/5.6, ISO 160
Electrician **Judges say** This image stood out immediately. There's a fascinating story being told here

24 Mohammad Riyad Bangladesh 26pts

Nikon D7000, 18-105mm, 1/8sec at f/6.3, ISO 1250
Weaving **Judges say** Mohammed's angle of shooting simultaneously provides an intriguing perspective and a lovely colour tone to this image

25 Dan Deakin Bristol 26pts

Nikon D200, 18-70mm, 1/180sec at f/4.5, ISO 1600
Barber's shop **Judges say** APOY 2012 winner Dan Deakin returns with a strong image from a barber's shop in rural India

26 Graham Caile Essex 25pts

Canon EOS 5D Mark II, 24-105mm, 1/160sec at f/4, ISO 100
Security guard **Judges say** Graham sensibly pulled away a little from his main subject, allowing the strong diamond shapes of the building to dominate

27 Julian Fraser Devon 24pts

Nikon D700, 24-70mm, 1/125sec at f/2.8, ISO 200
Jeweller's **Judges say** Julian's closeness to his subject mirrors the delicate, precise nature of the man's work

28 Alexa Fitzgibbon France 23pts

Canon EOS 7D, 50mm, 1/2000sec at f/2.2, ISO 500
Welding **Judges say** The green lighting on the metallic surfaces and shapes gives this image an almost alien quality

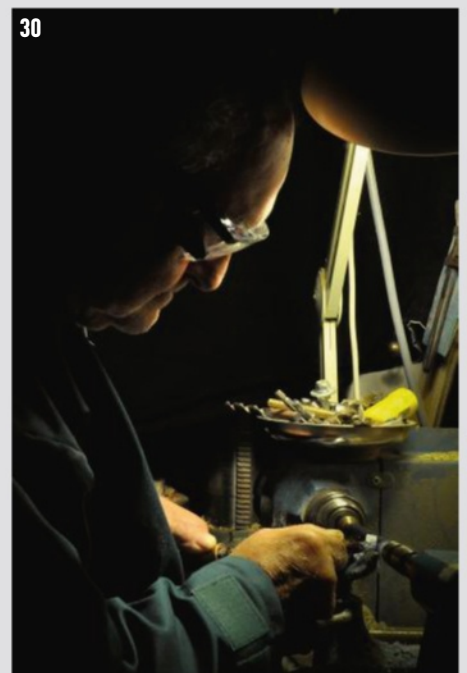
29 Diogo Ferreira Portugal 22pts

Olympus OM-D E-M5, 12-50mm, 1/10sec at f/7.1, ISO 200
Life Guard **Judges say** The soldier's red coat stands out well in this image, and his stance lends it an odd sense of humour

30 Paul Rayner Co Durham 21pts

Nikon D300S, 18-70mm, 1/5sec at f/20, ISO 1600
Wood turner **Judges say** Using just the available light, Paul has created a subtle but effective portrait of a craftsman at work





By removing all distractions, this door, viewed through two walls, takes on an abstract and beautiful appeal





This photo of the top of a glass jar shows that minimalist subjects can be found anywhere

It's the little things...

The minimalist images of professional photographer **Steve Johnson** turn everyday objects into works of photographic art. He explains all to **Debbi Allen**

IF YOU'VE ever found yourself struggling to find inspiration to pick up your camera, Steve Johnson's minimalist work proves that beauty can be found almost anywhere. His photographs are simple portraits of mostly everyday items, with all but the essentials stripped out of the frame. 'Minimalism is something that can be applied to most subjects,' says Steve. 'It is simply a matter of finding the uncluttered shot, and there is always one to be had. Sometimes it means photographing a detail rather than a whole object or losing detail in the editing – by reducing all dark tones to black, for example.'

STARTING OUT

Having first picked up his mother's Kodak Brownie 127 in his youth, Steve started to take his photography more seriously in the mid-1980s. He invested in a couple of basic, fixed-focal-length, point-and-shoot film cameras before a friend gave him an old Zenit SLR. 'This camera was completely manual with no built-in light metering, so I

had to learn about exposure and how to use a lightmeter,' he says. 'I acquired a 300mm prime lens to go with the 50mm that I was given with the camera. This 300mm was a beast – at least 12in long and probably stopped down to about f/8 or similar – great for cricket matches on sunny days, but little else, to be honest. My second film SLR was a Praktica that came with a zoom lens and had TTL light metering – a real step up.'

From these beginnings, Steve has carved a niche for himself within the sometimes-overcrowded world of professional photographers, after his wife pointed out his unique viewpoint. 'Meg, my wife, saw something in my photography that she thought was different,' he says. 'I asked her what was different and she said that it was very pared down – everything that wasn't essential was stripped away, but she didn't find the images over-simplistic. This intrigued me and, to be honest, I've been exploring this paring things down to the absolute essentials ever since.'





ALL PICTURES © STEVE JOHNSON

WHAT TO SHOOT

Looking at the images on these pages, Steve has proven that just about anything can make a great photograph. 'Often it is the light that I find interesting and then it is a matter of finding an object that the light works with,' he explains. With this in mind, Steve is keen to advocate the use of a notebook, where he writes down any interesting subject, light or shadow he finds. Typical entries include: 'Dining room chairs shadows on wall – very formal, minimal stark, no post-processing'.

So just how do you go about discovering minimalist subjects in your own home? Simplicity is key, as Steve explains: 'I struggle with anything that is very decorative. I would find it difficult to take an interesting photograph of a very ornate picture frame or an extremely cluttered room, for example. I suspect that in both cases I would have to select a small detail and focus on that.'

Instead, he suggests looking out for shapes such as cubes, spheres, cones, pyramids and so on. 'This is why I am drawn to objects such as dice, marbles and game pieces,' says Steve. 'To be honest, the object is relatively unimportant – it is the object's properties, or to be a little more precise, what the object's properties are and how those properties interact with light, that interest me.'

'Take a marble, for instance. This is a sphere, which makes for pleasing compositions, and it is also transparent with things going on within the volume. This provides almost endless avenues for experimentation and will almost always yield an interesting photograph.'

'I also like shooting shadows and using shadows to define volumes. Almost any object becomes interesting when it has interesting shadows cast on it. An obvious example would be a large ball, say, shot in front of a window with blinds half open. With this type of shot I expose for the highlights,

Above: A toy car placed on a mirror and thrown out of focus works because of the strong use of colour

Right: This photo is a shot of an abandoned shop front



thereby causing all shadow detail to be lost. The defining of a basic volume by shadows and creating as much contrast between the shadow and non-shadow regions really adds impact to an image. Film noir makes great use of this approach.'

TECHNIQUE TRICKS

When it comes to kit and technique, Steve is also an advocate of a 'less is more' philosophy. 'If I didn't have any other camera, I'd happily use my iPod touch camera,' he says. He does, however, have a plethora of kit to choose from, including a Nikon D3100 and Panasonic Lumix DMC-TZ18. 'The big plus with the TZ18 is that the wide end of the zoom is 24mm and has very little distortion,' says Steve. 'I have been thinking about getting a mirrorless micro four thirds camera for some time now and suspect that this will happen in the near future – the combination of small body and decent-sized sensor is becoming hard to resist.'

To set up shots such as Steve's at home, a well-lit spot by a window is his first choice. 'I tend to work ambient wherever possible, but that is not an excuse to avoid extra lighting,' he explains. 'I have a Nikon SB-600 Speedlight that will either sit on the camera if I am bouncing flash or will be

attached with a sync cord on a bracket or in a spare hand, depending upon the situation. I use various modifiers and reflectors, with both natural and artificial light. A lot of photography revolves around problem solving and a lot of the things that I use to shape light are basically DIY projects involving anything from shower curtains to plastic storage boxes.'

EXPERIMENT WITH IT

Now you may be forgiven for thinking that the only things you can photograph in a minimalist way are small objects, but Steve is keen to point out that he applies this simplicity theory to all manner of photographic subjects. 'My approach is not really subject-based,' he says. 'The minimalism thing is something that can be applied to just about anything. One of my favourite things to photograph is a beach and I have arranged to spend a week about 20 yards from a beach on Lake Michigan [in the USA] at the beginning of autumn. I usually go to the same beach during the winter when the lake is completely frozen over as the light and bleak landscape really make for some interesting shots. Of course, it is also extremely cold. I have been out shooting when the temperature was down to -15°C with a 20mph wind, but the results are worth it.'

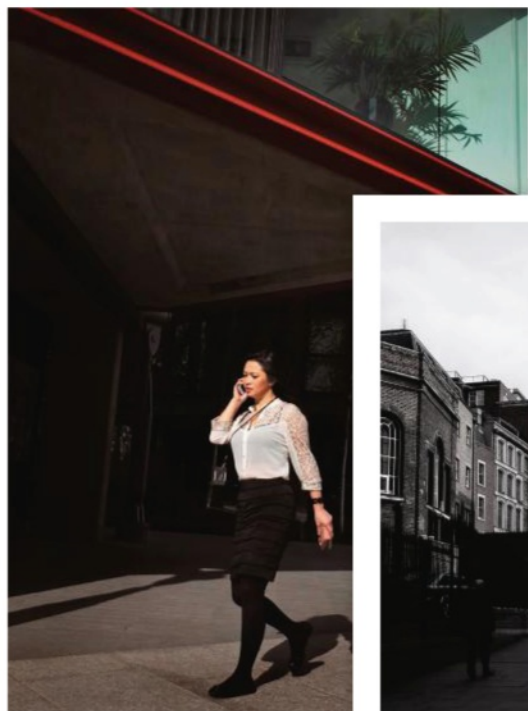
So, the next time you find yourself wondering what to point your lens at, the answer could be a lot closer to home than you'd ever imagined. Even if you've never thought about minimalist photography as an option before, it's never too late to learn how to tune out the distractions and focus on the simple. As Steve says, 'I am a great believer in stepping outside of my comfort zone as this is how I improve as a photographer.' **AP**

STEVE'S TOP MINIMALIST TIPS

- 1 The obvious one, and the most important, is to keep it simple. Compose to get rid of any distractions from your object
- 2 Think about colour. You can use contrasting colours for impact or strip it all away to favour black & white
- 3 Use texture. If you can't find an object to shoot, why not start with an interesting and uniform texture to capture
- 4 Use negative space. Don't try to fill every inch of your composition. Use the space around your subject as part of the photograph
- 5 Stick to plain backgrounds. It's much harder to achieve minimalist photos with cluttered objects and decorative backgrounds

To see more of Steve's work visit www.theminimalistphotographer.com

ALL PICTURES © DAMIEN DEMOLDER



WIN!

A day in London with a Pentax Ricoh GR

Enter our competition and be one of five lucky winners to join AP Editor **Damien Demolder** for a day out in London with the **Pentax Ricoh GR**

AMATEUR PHOTOGRAPHER and Pentax have teamed up to offer five readers the chance to spend a day in London shooting with the Pentax Ricoh GR, with the help of AP Editor and photographic tutor Damien Demolder. The day will take place on 25 September 2013.

The five lucky winners will each be given a Pentax Ricoh GR for the day, and Damien will be on hand to offer his expert guidance. They will learn skills that will improve their photographic technique and style, and will gain a full understanding of how to get the best from the Pentax Ricoh GR.

IDEAL DOCUMENTARY CAMERA

In street and documentary photography, size really does matter and, as a general rule, smaller and more discreet is better. The problem with 'smaller and more discreet' cameras, though, is that they tend to come with 'less resolution' and 'more image noise'.

However, what makes the Ricoh GR interesting is that it has the advantages of a big camera in the shell of a small one, because it uses a DSLR-type sensor in a compact camera body.

Fitted with the kind of 16-million-pixel APS-C sensor that you might expect to find in an enthusiast Pentax K-series DSLR, the Ricoh GR is small enough to slip into a back pocket and, more importantly, to leave you less noticeable as a photographer to the people you might be shooting. Recording DNG raw files as well as JPEGs, best quality is really convenient to access, and the first-class 28mm (equivalent) f/2.8 lens lets you get close to the action and record it in fine detail. The camera offers super-fast reactions and an almost DSLR level of control, making it suitable for advanced users as well as beginners.

Join us for this exciting day of dynamic wideangle photography and tuition, and get your hands on a Ricoh GR to see what all the fuss is about.

HOW TO ENTER

ALL YOU have to do to be in with a chance of winning is visit <http://apmag.co/ricohGRcomp> and upload your best wideangle photograph. We are looking for shots that create excitement and a sense of being there via wideangle views.

The competition closes on 13 September 2013 and winners will be chosen and contacted via email by 18 September.

All entrants *must* be free to attend the day on Wednesday 25 September 2013 and be able to make their own way to London.

For full terms and conditions, visit the website at www.amateurphotographer.co.uk/pentaxday.

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Telling stories



Adam Ferguson explains how he uses individuals on an assignment to turn a story from the abstract to the personal while on the front line of international photojournalism. He talks to **David Clark**

ADAM Ferguson is one of the brightest talents among a new generation of photojournalists. A regular contributor to *Time* magazine, *National Geographic* and *The New York Times*, he has won awards in the World Press Photo and Pictures of the Year International competitions. His work has included stories on the conflict in Afghanistan, elections in Burma (Myanmar) and Iraq's recovery after two major wars.

Yet two years ago a near-death experience made him re-evaluate his life and the kind of work he was doing. He was embedded with US Infantry in Afghanistan, near the Pakistan border, and it was the eve

of the 10th anniversary of the September 11 attacks on the World Trade Center.

'I went on patrol with the military and we were ambushed,' says Adam. 'One of the soldiers, who was just five metres from me, was shot and killed, which was horrific.' Adam photographed the aftermath of the ambush, but the pictures have never been published. 'The Pentagon and military public affairs put pressure on *Time* magazine not to run them, and the soldier's next of kin, who I was never able to talk to, wouldn't sign the necessary releases,' he says. This traumatic event was a defining moment in Adam's career. 'It made me question my intent as a photographer

Villagers watch Burmese opposition leader Aung San Suu Kyi's convoy arrive at Wathinkha village in Kawmu township

and how I justified what I was doing,' he says.

'It's exciting to work for some of the world's most important publications. They contribute to some essential discussion about wars like Afghanistan, but sometimes they contribute to a narrative that supports what our governments are trying to do, rather than challenge or dispute it. That's one of the things I've had to reconcile over the past few years, especially when I'm taking personal risks to make that kind of work.'

MOTIVATION AND APPROACH

Like many committed photojournalists, Adam is driven to discover for himself what is going on in the world and to communicate that knowledge to others. Central to his investigation is the understanding of war and the way it is represented by governments and in the media. In particular, Adam has engaged with the wars in Afghanistan and Iraq – two of the major international stories of the past ten years.

'For me, it was about getting out into the world and seeing those events at face value,' he says. 'I felt uncomfortable accepting these notions of heroism and glory that get tied up with war and are fed to us. I very much wanted to understand war for myself.'

'When I decided to go out and cover Afghanistan, it was very much in the pursuit of that understanding. While I think war is sometimes necessary and often unnecessary, I think it's sometimes misrepresented in mainstream



Above: 'To me,' says Adam, 'this picture epitomises the abstract idea of the "enemy" that exists within the US-led war in Afghanistan. A young infantryman watches a road with a long-range acquisition sight surveying for insurgents planting IEDs [improvised explosive devices]. These soldiers rarely knowingly come face to face with their enemy. Combat is fleeting and fought like cat and mouse, and the most decisive blows are determined by intelligence gathering, then delivered through technology that maintains a safe distance – just like a video game'



media and popular culture, and I think it's important that independent storytellers go out and explore it.'

When in the field, trying to convey a story about a particular issue or event, Adam uses individuals to focus an assignment and turn it from the abstract to the personal. 'I think my pictures are very much people-driven and tell the story of individuals caught within a larger structure,' he continues.

'I try to find a character that is symbolic of the story and follow them and see what happens. I see what they do in their day, what activities they're involved in, and try to be there for that moment when something they do, or something that happens around them, reveals an aspect of the wider story.'

Adam's photographs involve us in the lives of the people he's photographing and they do it in a visually striking way, being sometimes hard-hitting, sometimes subtle and tender. He disagrees with those who argue that it's inappropriate to create art from the suffering of others.

'You have to aestheticise what's in front of your camera,' he says. 'We all acknowledge that a photograph isn't the truth. It's a lie in many ways. You go into a situation and choose a lens and a post-production technique, and you pick one fraction of a second and one frame out of a sequence. What that means to an audience is very far from the truth that existed for the people you photographed.'

'What's fundamental to a photographer





PHOTO FOR TIME BY ADAM FERGUSON/VII NETWORK



is that you go in and make your own honest interpretation of events with as much integrity as possible and every photographer decides their own parameters. You make an abstraction of that scene, which is interpreted by an audience so inevitably you've aestheticised it. What's important is to do it in a way that you're comfortable with.'

Adam's work covers important issues of our time and he's keenly aware of the kind of images he shoots and how, from a historical perspective, they may be regarded in the future. 'I am constantly evaluating what my pictures will mean as a body of work, how they communicate to each other in a set, and what the groups of photos I leave behind will mean to a future audience,' he says.

'The relevance in what I do is not in the single pictures or front pages,



Top: A worker labours at a brick factory, Iraq, 2012

Above: US Marines Lieutenant Kevin Gaughan wipes his face after meeting family members of a 14-year-old Afghan girl killed by a US mortar strike, 2010

Left: Specialist Codey Johnson cries by the side of Specialist TJ Fecteau, Afghanistan, 2009



ADAM'S KITBAG

'MY MAIN camera is a Canon EOS-1D Mark III and I use a 35mm f/1.4L fixed lens 95% of the time,' says Adam. 'Also in my bag I have a 50mm f/1.2 and 24-70mm f/2.8 L II lens. I also have a Voigtlander Bessa III, which is a 6x7cm rangefinder for shooting medium-format film. For most assignments I usually shoot on the Canon, but I will also take the Voigtlander with me. I use flash in portraiture sometimes, but very rarely otherwise.'



PHOTO BY ADAM FERGUSON/VOLUNTARY PROGRAMME FOR THE NEW YORK TIMES

it's in the collections of work around given subjects. These accounts, these longer-term statements, pose questions and contest the predominant journalistic coverage that we see on TV.'

BACKGROUND

Adam's work as a photographer has always been driven by a strong social conscience, a curiosity about the world and a love of travel. Born in New South Wales, Australia, in 1978, he first became interested in photography as a career after meeting an advertising photographer. 'I became quite enthralled by the whole notion of being a photographer,' he says. 'I was desperately looking for a way out of my home town and photography seemed to be the ticket.'

Initially contemplating a career as a sports photographer, Adam began a degree course in photography at Queensland College of Art, Griffith University. During the course, one of his lecturers encouraged him in the direction of documentary photography, and suggested he go to the university library and take out books by Sebastião Salgado, Don McCullin, Henri Cartier-Bresson and Trent Parke, as well as the *World Press Photo* yearbook. The effect on Adam was electrifying.

'I sat at home with these books and flicked through them until the early hours of the morning, and just said to myself, "This is it." I had a very clear moment of realisation of what I wanted to do with a

Above: An Afghan woman is rushed from the scene of a suicide car bomb in Kabul, Afghanistan, 2009



Right: Sergeant Phil Poitra sits with head injuries after an IED attack in Afghanistan, 2009



PHOTO BY ADAM FERGUSON/VIKTOR PROGRAMME

'What's fundamental to a photographer is that you go in and make your own honest interpretation of events'

camera. And I've never looked back.'

Jobs in photojournalism were not easy to find in Australia, so Adam worked as a deck hand on a yacht in the Caribbean for a year and used the funds to buy a digital camera and a laptop. After another spell as a sailor in the Mediterranean, he used the money he saved to fund his living expenses while he worked as an intern at the prestigious VII photo agency in Paris.

This experience was an important turning-point in his career and after the internship was over he decided to move to India. 'At that time, India epitomised everything that was good and bad about the human race,' he says. 'There were internal conflicts, extreme poverty and incredible economic growth. It seemed like a fascinating region to start my career. I moved to Delhi with \$1,500 [around £900] and stayed for four years.'

By the time he left in 2011, Adam's work on a range of stories focusing on social and political issues had earned him a growing reputation and membership of VII.

FUTURE STORIES

Adam has been based in south-east Asia for almost three years, first in Laos and now in Bangkok, Thailand. He says it's a great location to cover Asia as it's 'central, well connected and a good place to get my cameras fixed'.

However, having travelled widely during the past nine years, Adam says he is now looking for a change in direction. 'I feel a strong pull to go back to Australia,' he says. 'I feel I've taken off into the world to explore everyone else's stories, but haven't actually explored my own sufficiently.'

He wants to do a personal project documenting remote communities in Australia. He says he won't approach it in a journalistic way. 'In many ways I will try to disregard a lot of what I've learned as a photojournalist,' he says. 'I want to turn back the clock a bit and approach it in a much slower, more contemplative way.'

'I've become less interested in producing a narrative that fits the agenda that a newspaper or magazine wants to present. I feel much more passionate about going out and making pictures that are less about current affairs and more focused on the long-term narrative of what I want to say.' **AP**

To see more of Adam Ferguson's work and read the stories behind it, visit www.adamfergusonphoto.com

Above: 'I was out working as a street photographer, just kind of roaming around Kabul, looking for pictures that I felt provided some kind of glimpse into Afghan daily life during the elections,' says Adam. 'There was a poster up on a hill and these young kids were meandering around. They're actually garbage collectors who cruise around Kabul, scavenging, picking up things that can be recycled or sold. I felt it was an interesting juxtaposition of the powerful and the powerless'

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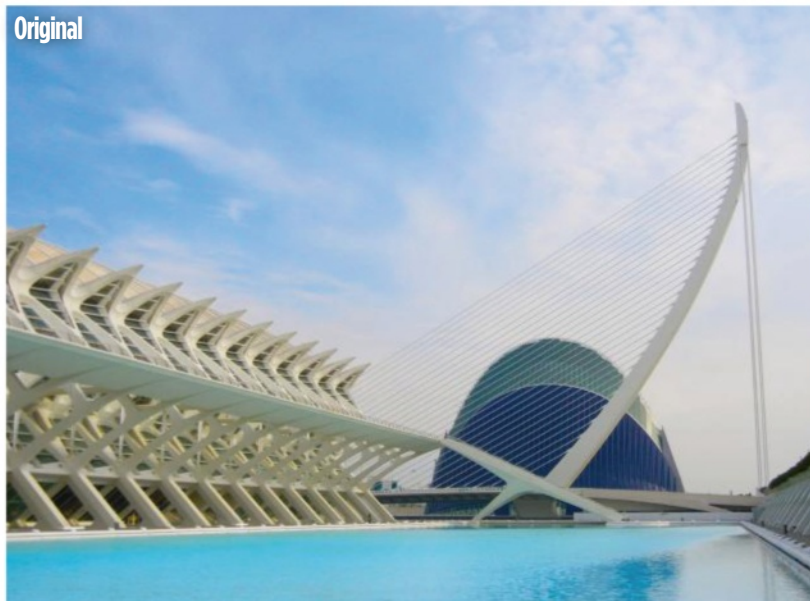
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AP Appraisal

Expert advice, help and tips from Chris Gatcum



Original



Leading lines draw the eye



'Frank's image is what I'd politely call a "holiday shot"'

Compositionally, the image is very strong, but where it falls down is in quality. It was taken when the light was harshest. Even in black & white there's too much noise

City of Arts and Sciences, Valencia, Spain Frank Gumpert

Nikon Coolpix S8100, 34mm equivalent focal length, 1/500sec at f/7.2, ISO 160

THIS isn't the first time I've included a photograph of buildings in Valencia's City of Arts and Sciences in *Appraisal* (see AP 6 July), but whereas the previous submission was a considered night-time study, Frank's image is what I'd politely call a 'holiday shot'. This isn't meant to be derogatory in any way – it simply refers to the fact that it was taken on a 'blue-sky' day (which suggests summer), possibly around midday. This is rarely the best time to take photographs, due to the hard overhead light, but there's no escaping that it's a time when tourists are out and about with their cameras.

When we're on holiday, not all of us have the luxury of being able to wait for better light or return to a particular location, so assuming Frank was stuck with shooting at this time of day, his photograph is actually very successful. For a start, he's chosen to shoot from an angle that includes three distinctly different architectural styles, capturing a flavour of the area as a whole in a single frame. Employing the rule of thirds to place the dark building and roofline at the right has meant that the 'horizon' sits low in the frame, which works well, while the wideangle focal length adds drama,

Monochrome, red filter



Noise very evident

enhancing the leading lines that draw us into the shot. It is also laudable that the clouds at the left echo the line of the roof below them, while the clouds at the right create a neutral background for the man-made elements below them (although this may have been luck, rather than judgement). Compositionally, the image is very strong.

The image quality, however, leaves a lot to be desired. My initial reaction – bearing in mind the lighting – was to suggest a black & white conversion, perhaps with a contrast-

boosting red filter. How wrong I was!

Although the potential is there for a stunning monochrome picture, the image literally falls apart due to noise, especially in the sky and water. This isn't the photographer's fault, but it highlights one of the main benefits of using a camera with a large sensor – despite getting everything 'right' in terms of the framing and making the most of the less-than-perfect lighting, Frank's S8100 hasn't done him any favours whatsoever when it comes to image quality.



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Send up to six prints, slides or images on CD (please include the original files from the camera along with your submitted versions on your CD). Tell us about the pictures and include details of equipment used and exposure settings. Send your images to *Appraisal* at the address on page 3. Enclose an SAE if you want them returned

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AP Testbench

Twice a month we test of six of the best **accessories** on the market. Here we take a look at carbon-fibre monopods

Carbon-fibre monopods

Callum McInerney-Riley looks at a selection designed with travellers and photography on the move in mind

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Price: £194.95

www.manfrotto.co.uk

Unextended, the Manfrotto 695CX measures 47.5cm, but at a full extension of 160.5cm it's tall enough to suit most situations. The 695CX is quite heavy at 0.6kg, which is largely due to its locking set-up. A system of spring-loaded plastic clips is attached to magnesium locking collars that can be loosened or tightened using a special tool included in the kit.

Manfrotto states that the safe payload for this monopod is 5kg, which appears to be very low in comparison to the 25kg payload claimed by some other monopods. I found it both stable and secure using camera kit weighing 4kg.

Overall, the build quality of the 695CX is exceptional and one of the best on test.

Velbon Geo POD E54

Price: £69.99

www.velbon.biz

Like the Manfrotto monopod (above right), the Velbon Geo POD E54 also features clip-lock legs rather than twist-lock. These can be tightened with the use of a hex key. Velbon's locks are made entirely of plastic and consequently seem less durable. However, a big advantage is the weight – at just 0.371kg, the Velbon monopod is noticeably light and easy to manoeuvre even when fully extended. This is the lightest monopod of its type on test. The payload of this monopod is unspecified, but in use it held a 3kg camera comfortably.



FORTHCOMING
TESTS

In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Samsung Galaxy NX

We test the world's first compact system camera with an Android operating system, Wi-Fi and 3G connectivity.

AP 7 September

Panasonic Lumix DMC-GX7

We test Panasonic's brand-new, 16-million-pixel compact system camera, with hinged, high-resolution EVF and improved noise control.

AP 14 September

BenVista PhotoZoom Pro 5

If you ever need to enlarge or reduce the size of your images, PhotoZoom Pro 5 may be the software you need. We put it to the test.

AP 14 September

**TESTBENCH:
SIX OF THE BEST**

Six of the best third-party battery chargers are put through their paces in our two-page test.

AP 14 September

Delkin Fat Gecko Carbon-Fibre Monopod

Price: £59

www.delkin.com

With the Fat Gecko, Delkin has created something very different from a conventional monopod. A small Velcro strap holds all the sections in place, and once the strap is released they all clip into place a bit like a tent pole. Between the sections is a piece of rubber designed to act as a buffer. A small ballhead is included, which is suitable for compacts, compact system cameras or a small DSLR. A downside to the Fat Gecko is that it can only be used fully extended, although DIY section removal is possible.

The Fat Gecko is the smallest monopod on test here when folded. It does not offer the best support, nor is it the most stable, but it is compact and lightweight, so it is a worthy travel companion.

Benro BRC38T

Price: £114

www.kenro.co.uk

Being 54cm unextended, the Benro BRC38T is the largest of all six monopods on test here. This is more than 14cm bigger than the Fat Gecko Monopod and 12.5cm bigger than the Gitzo monopod. At full extension, it stands at 160cm tall.

When I tested BRC38T, I was very pleasantly surprised by the exceptional stability of the monopod, and by the fluidity and steadiness of its movements. This is thanks to a flat rubber foot that pivots around a ball. With a diameter of 5cm, this foot is great for both soft and hard ground. Straight from the box, the Benro BRC38T is the most stable of any monopod on test here due to that ball foot. So overall, it's hard to fault.

3-Legged Thing Evolution 2 'Bob'

Price: £139

www.3leggedthing.com

Measuring a very long 169cm fully extended, the 3-Legged Thing Bob monopod stands tallest of the monopods on test here. This extra height is great for people over 6ft tall or anybody who might find themselves shooting on an incline. At 45.5cm unextended, it's 2cm smaller than the Manfrotto 695CX, although it benefits from being slightly lighter at 0.456kg.

Like the Gitzo Series 5 6X Traveler, the Bob features a screw-in removable rubber foot that can be replaced with other accessories, such as a spike or alternative foot. Included with the monopod is a high-quality carry case with strap, which is a very nice touch.

FACTS & FIGURES

	Gitzo Series 5 6X Traveler	3-Legged Thing Evolution 2 'Bob'	Manfrotto 695CX	Benro BRC38T	Velbon Geo POD E54	Delkin Fat Gecko Carbon-Fibre Monopod
Sections	6	5	5	4	4	5
Height	41.5cm-155.5cm	45.5cm-169cm	47.5cm-160.5cm	54cm-160cm	51cm-159cm	40.6cm-144.8cm
Payload	25kg	18kg	5kg	18kg	Not specified	13.6kg
Price	£329.95	£139	£194.95	£114	£69.99	£59

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- **Essential Techniques** Damien Demolder
- **Landscapes for All Seasons** Joe Cornish and David Ward
- **Post Processing Using Photoshop and Lightroom** Michael Topham
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Lilliput 663/O/P

Designed for DSLR movie makers, Lilliput's upgraded 7in field monitor can also be a big-screen companion for tripod-using stills photographers.

Damien Demolder tests it

DATAFILE

RRP
£304.80
Aspect ratio
16:9
Screen size
7in
Resolution(pixels)
1280 x 800 (native)
1920 x 1080 (max)
Viewing angle
Viewing angle 178°h, 178°v
Brightness
400 cd/m2
Contrast ratio
800:1
Video input/output
HDMI, YPbPr (via BNC),
AV, 3G-SDI/HDMI
Audio out
Built-in speaker, 3.5mm jack
Mount type
1/4in BSW thread,
shoe mount x2
Dimensions
191.5 x 31 x 152mm
Weight
930g

MANUFACTURERS have become very good at finding the space for large LCD screens on the backs of their cameras, but even the biggest in use on a standard DSLR is only about 3in across. Although this size allows some checking, it isn't until we view via a laptop or desktop computer that we can feel confident everything is as it should be. If it is up to the job, this Lilliput screen offers photographers the chance to get that big view in the field and to check properly whether the picture has worked before it's too late to shoot it again.

SPECIFICATION

Lilliput's 663/O/P is a 7in field monitor that connects via HDMI, allowing live view and post-capture replay depending on the abilities of the camera. Although it is aimed at videographers, it is tested here for its use as a portable preview screen for photographers who would normally shoot tripod-mounted. This model features a native resolution of 1280x800, but interpolates up to 1920x1080 pixels. It is brighter than the last Lilliput screen we tested (the 5D-ii in AP 29 September 2012), and sharper. Lilliput claims this is down to the use of an in-plane switching LCD panel that also improves the viewing angle of the display from 150° at best in the 5D-ii to 178° in the 663.

The panel runs on a supplied 12-volt DC converter, but for use in the field the user will need to buy a battery. The screen comes with two battery-adaptor plates for video-camera-type cells. This time Lilliput has included a rigid carry case for the screen, and it comes with a pair of HDMI cables, a 3G-serial digital interface cable if you are into broadcast video, and a sun shade that attaches by Velcro to the inner of the surrounding lip.

IN USE

The screen is very simple to set up – literally plug and play – and although there are plenty of controls and adjustments that can be made via push-and-twist knobs, I didn't need to make any to get started.

I mounted the screen, which has tripod sockets on two sides, to a ball-and-socket head and fitted it to a bar with the camera at the other end. As the Sony Alpha 99 has

Right: The screen provides a wide range of controls and an audio out socket on the front panel. (Tripod not included)

Below: In the field, the 663 is bright and clear enough to see in all conditions



a live feed via its HDMI socket, I was able to view the camera's menus and exactly what would have been on the rear LCD of the camera at the time. Thus I could compose, alter settings and focus using the Lilliput 663 rather than having to look at the camera's LCD. I also used this arrangement with the Nikon D7000 and the Panasonic Lumix DMC-GH3, but cameras that don't feature a live feed can still enjoy playback with magnification for closer inspection. If your camera doesn't have its own focus-peaking function, and most don't, this facility on-screen will be very useful.

The screen is bright enough to see clearly on a sunny day, especially with the sun shade on, although the 663 has quite a glossy finish so I found that additional shading was necessary on occasions.

The previous model we tested, the 5D-ii, has a rigid shade that folds down across the screen to protect it in transit, but the button and knob design of the 663 means this wouldn't work. That's a bit of a shame, and although the carry-case is a great way to keep cables and batteries together it is another thing to carry. The 5D-ii can fold up and slot into a camera bag. **AP**



Verdict

I HAVE to be careful that my enthusiasm for portable screens in general and their usefulness for landscapes, macro, architecture and still-life photography doesn't influence my judgement concerning the quality of this example. The Lilliput 663/O/P is, however, an excellent field monitor for the stills photographer, and produces an accurate account of what is about to be, and what has been, recorded. Seeing my compositions on a bigger screen is much more like seeing the final print, and the colours and contrast the screen present are very much like those of my desktop monitor. Although the build is good, it is functional rather than luxurious, but I can forgive that for the quality of the screen's image and the usefulness of the concept in general. This is great monitor that provides a reassuring way to take pictures.



Lilliput Direct Technology Centre, University of Wolverhampton Science Park, Wolverhampton, West Midlands WV10 9RU. Tel: 0845 006 8868. www.lilliputdirect.com



Canon EF
16-35mm f/2.8L II
£1,180

Sigma 18-35mm
f/1.8 DC HSM
£650

‘The new design, with its large, easy-to-use focus and zoom rings, looks as good as it is to use’

design has also been revamped and the lenses have been given a stylish, rather minimalist look. Gone are the gold bands that used to feature on Sigma optics. Now they are matt black with simple white labelling, and look perfect alongside today's retro-styled cameras that are now in vogue.

As a 'world's first', there is obviously no like-for-like competition for the Sigma 18-35mm f/1.8 lens. However, to be able to see how good it is and to draw comparisons, we have chosen to test it alongside the Canon EF 16-35mm f/2.8L II lens.

The Canon optic is around six years old, having been released in early 2007. It is one of Canon's premium L-series lenses, which is reflected in its price – it is almost £1,200. At this price, the Canon 16-35mm f/2.8 lens is almost twice the price of the Sigma 18-35mm f/1.8, which is around £650, but there is one major difference between the two lenses. The Canon lens is designed for use on cameras with a full, 35mm image frame, while the Sigma lens can only be used on cameras with an APS-C-sized image sensor. Obviously, this means that the 16mm focal length of the Canon lens is even more impressive, as it truly is a 16mm lens when used on a full-frame camera. The difference in the field of view of the Sigma lens means it is the equivalent of a 27mm lens on a camera with a full-frame sensor. For the purposes of this comparison, both optics have been used on an 18-million-pixel Canon EOS 7D, which has an APS-C-sized sensor.

BUILD AND HANDLING

One of the first things that strikes you as you pick up the Sigma 18-35mm lens is its weight. Although it is designed for the smaller APS-C-sized sensor, the large f/1.8 aperture means that some fairly significant-sized glass lens elements have gone into its construction. With 17 elements in 12 groups it is no surprise that the 18-35mm lens weighs a hefty 810g. To put this in perspective, the Canon 24-70mm f/2.8L II USM lens is 5g less at 805g, and the Canon EF 16-35mm f/2.8L II USM lens that we are using as a comparison weighs just 640g. While around 110g difference may not seem a huge amount, the weight becomes more significant the longer you are carrying the lens, especially as it is likely to be used for landscapes and travel photography so it may be on your shoulder for an entire day.

As you would expect from a lens with 17 elements, the design of the Sigma 18-35mm f/1.8 lens is extremely complex. Four of the elements are aspherical and five are made from Special Low Dispersion (SLD) glass. The combination of both these types of elements helps control chromatic aberrations and curvilinear distortions. To reduce flare and ghosting, and to maximise contrast and sharpness, the lens elements also feature a Super Multi-Layer coating. Extra protection from flare is also provided by using the supplied petal-shaped lens hood. When focusing the lens the front element does not move, which is useful for those shooting landscape images and wishing to use a circular

Sigma 18-35mm f/1.8 DC HSM zoom lens

The Sigma 18-35mm f/1.8 DC HSM is the world's first zoom lens with an f/1.8 maximum aperture, but it's not as expensive as you might think.

Richard Sibley and **Andrew Sydenham** compare the lens with the Canon's premium EF 16-35mm f/2.8L II and find out how good it is

I HAVE wanted to try the Sigma 18-35mm f/1.8mm DC HSM zoom lens ever since it was announced earlier this year. As it is designed for an APS-C-sized sensor, the field of view isn't quite as wide as you might expect, but it works out as roughly equivalent to a 27-50mm lens, making it useful for landscapes and reportage photography. In fact, with an f/1.8 constant aperture, it could easily replace a 24mm, 28mm and 35mm lens in the kit bag of those with a DSLR carrying an APS-C-sized sensor.

This lens is part of Sigma's new Art range of

lenses, which is the designation given to wideangle, large aperture or macro lenses. Basically, the Art-series lenses are meant to be for creative uses, whereas the Contemporary-series lenses are more for standard uses, while the Sports-series lenses are telephotos designed for sports and wildlife photograph. The aim is to simplify the nomenclature given to lenses, and rightly so, but until we get used to this it may be a little bewildering.

It isn't just the categories of the lenses that have been given a new lease of life, either, as the actual



polarising filter. The lens has a 72mm filter thread.

The aperture of the Sigma 18-35mm f/1.8 lens features nine rounded blades. This helps create completely circular and smooth specular highlights, producing an attractive bokeh, which is an important feature given the very shallow depth of field that can be created with the f/1.8 maximum aperture.

With a minimum focusing distance of 28cm, the Sigma 18-35mm allows photographers to get relatively close to their subjects and, of course, when shooting at f/1.8 the minimum focus distance provides a very shallow depth of field. The lens uses a Hyper Sonic Motor (HSM), and this ensures that focusing is both fast and as quiet as possible. Switching between manual focus and autofocus can be done via a switch situated on the side of the lens barrel.

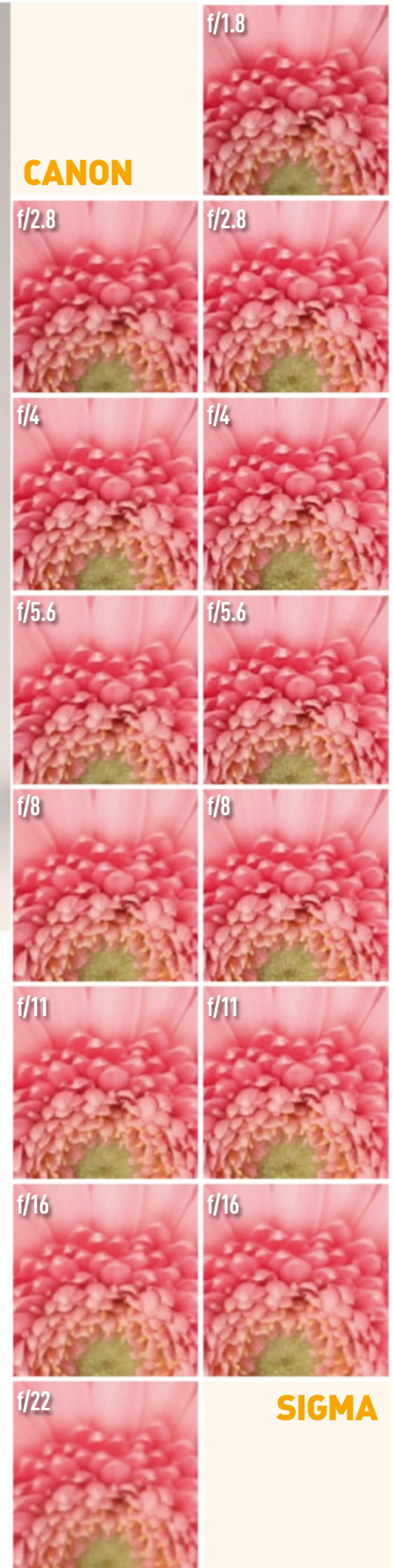
The lens is largely constructed of metal, including a brass lens mount. Overall, the Sigma lens is built to an extremely high standard. Third-party lenses are often seen as inferior to manufacturers' own lenses, but this is certainly not the case with the Sigma 18-35mm f/1.8. The new design, with its large, easy-to-use focus and zoom rings, looks as good as it is to use, and denoting the year in which the lens was designed is a really nice touch. For example, the Sigma 18-35mm f/1.8 is marked 013, while a version released in 2017 would state 017, rather than the Mark II that other manufacturers do. I like

Above: The images (right) were taken at the 35mm focal length of each of the lenses. The lenses were focused on the point highlighted, and shown enlarged on the right

Right: The Sigma 18-35mm f/1.8 lens resolves fractionally more detail than the Canon 16-35mm f/2.8 lens, with both lenses at their sharpest between f/5.6 and f/8

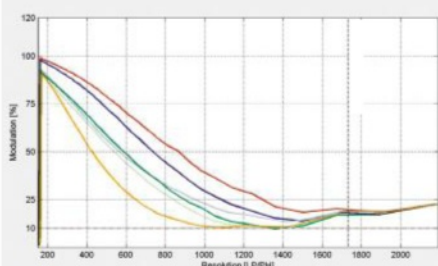
this idea and can see people discussing certain generations of the lens in the future – along the lines of, say, 'I always prefer the 014 version to the latest 022 as there is slightly less curvilinear distortion.' Overall, the lens is certainly as well constructed as the Canon 16-35mm f/2.8 lens and I think that, if anything, the Sigma lens feels nicer to use.

One of the advantages of Sigma's new lenses is that they can be used with the company's USB dock, which allows compatible lenses, such as the 18-35mm f/1.8, to be connected via the dock to a computer. Using software supplied with the USB, dock lenses can have their firmware updated and it is even possible to correct for and adjust slight front or back focusing inaccuracies. Some telephoto lenses can even have custom minimum and maximum focus distances set, although this obviously doesn't apply to the Sigma 18-35mm f/1.8 lens.



CANON

16mm



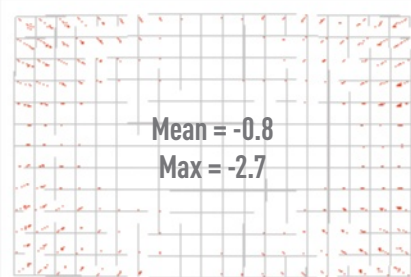
Resolution

Aperture open centre
2 stops down centre
1 stop from min centre

Aperture open edge
2 stops down edge
1 stop from min edge



Shading



Mean = -0.8
Max = -2.7

Curvilinear distortion

Chart analysis

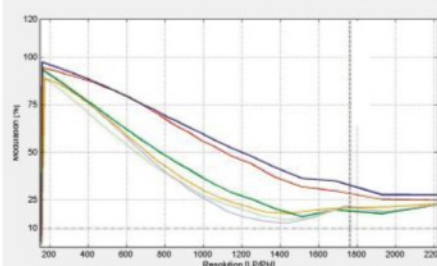
Tested on a Canon EOS 7D

At its widest setting the distortion of the Canon 16-35mm lens is around the same as the Sigma 18-35mm lens, and will require some correction. Interestingly there is a slight wave in the vignetting, no doubt caused by the complex lens design, but overall vignetting is virtually non-existent.

Although the chart shows that the lens performs fractionally better when wide open, this wasn't reflected in our real-life test. There was very little difference between the image resolution at f/2.8 and f/5.6 with the lens performing well at both apertures, although not as well as the Sigma lens.

SIGMA

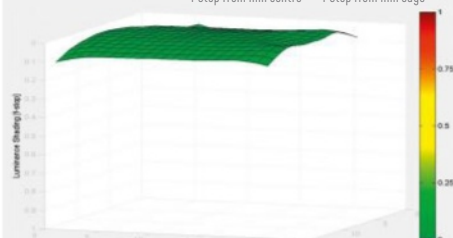
18mm



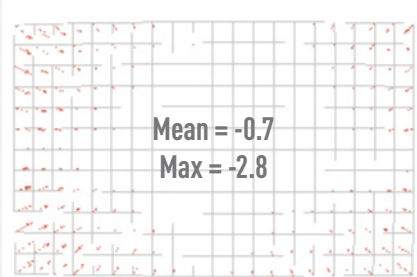
Resolution

Aperture open centre
2 stops down centre
1 stop from min centre

Aperture open edge
2 stops down edge
1 stop from min edge



Shading



Mean = -0.7
Max = -2.8

Curvilinear distortion

Chart analysis

Tested on a Canon EOS 7D

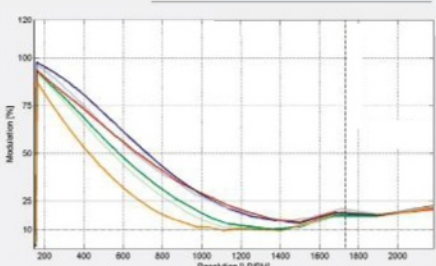
Set to f/4 at its 18mm focal length, which is 2 stops down from maximum aperture, the performance of the Sigma 18-35mm lens is extremely sharp. At MTF 50% the resolution is around 1200lp/ph. Like the Canon lens, the Sigma 18-35mm has a slightly wavy vignetting shading graph, probably due to the complexity of all the lens construction being pushed to the limit at this short focal length. However, the actual shading is minimal, with only around 0.1EV difference in exposure.

Looking at the distortion, the Sigma lens is almost identical to the Canon lens at this focal length.

CANON
SPECIFICATION

24mm

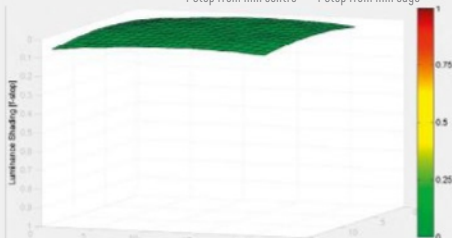
RRP £2,147.99
Street price Around £1,180
Filter diameter 82mm
Lens elements 16 elements
Groups 12
Diaphragm blades 7
Aperture f/2.8-22
Minimum focus 28cm/11in
Length 111.6mm
Diameter 88.5mm
Weight 640g
Lens mount Canon EF



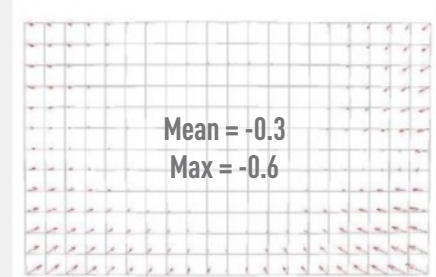
Resolution

Aperture open centre
2 stops down centre
1 stop from min centre

Aperture open edge
2 stops down edge
1 stop from min edge



Shading



Mean = -0.3
Max = -0.6

Curvilinear distortion

Chart analysis

Tested on a Canon EOS 7D

With the longer focal length of the Canon lens, the slight wave in the shading graph is smoothed out, and again there is virtually no vignetting.

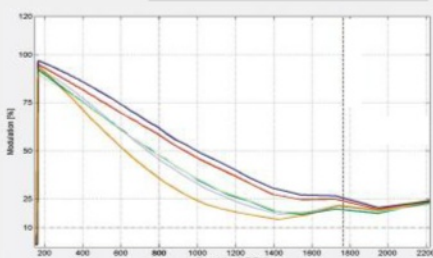
Resolution is very similar to when the lens is used at the 16mm setting, although the difference between centre and edge resolution at each given aperture is less, which is represented by the lines on the graph being closer together.

The curvilinear distortion is minimal and by the 24mm focal length shouldn't be an issue.

SIGMA
SPECIFICATION

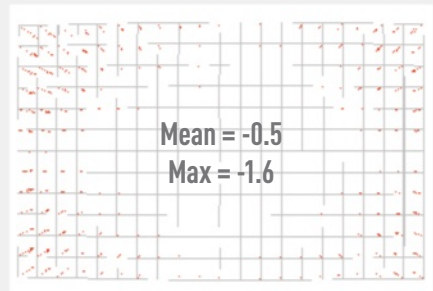
24mm

RRP	£799.99
Street price	Around £650
Filter diameter	72mm
Lens elements	17
Groups	12
Diaphragm blades	9
Aperture	f/1.8-16
Minimum focus	28cm/11in
Length	121mm
Diameter	78mm
Weight	810g
Lens mount	Canon EF, Nikon F, Sigma, Sony A, Pentax K

**Resolution**

Aperture open centre
2 stops down centre
1 stop from min centre

Aperture open edge
2 stops down edge
1 stop from min edge

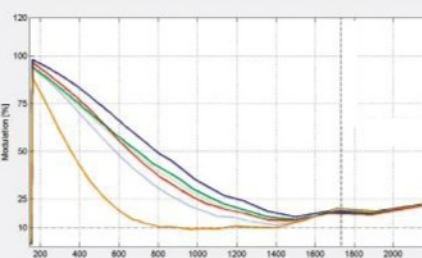
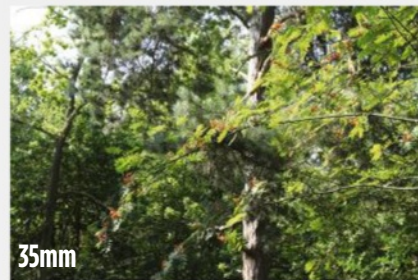
**Shading****Curvilinear distortion****Chart analysis**

Tested on a Canon EOS 7D

Like the Canon lens, the wave of the vignetting has smoothed out in the Sigma lens. However, there is still around 0.1EV darkening at the very edges. There is a drop in the amount of detail the lens can resolve with the MTF 50% figure reduced to around 1000lp/ph, which is still better than the performance of the Canon 16-35mm lens. It is worth noting that there is only a slight difference between using the lens at f/1.8 and f/4, as the dark blue and red lines of the graph indicate.

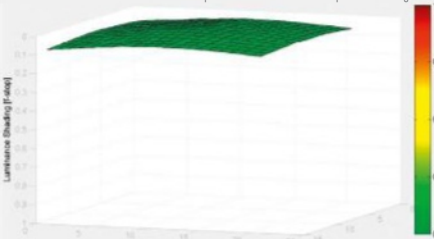
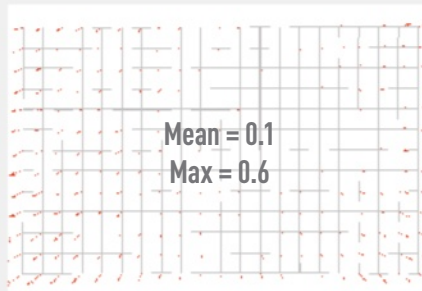
CANON

35mm

**Resolution**

Aperture open centre
2 stops down centre
1 stop from min centre

Aperture open edge
2 stops down edge
1 stop from min edge

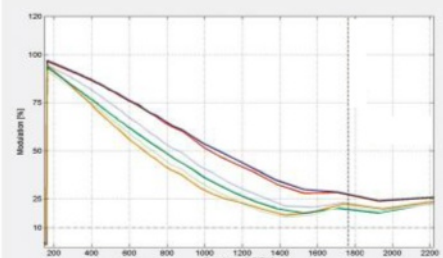
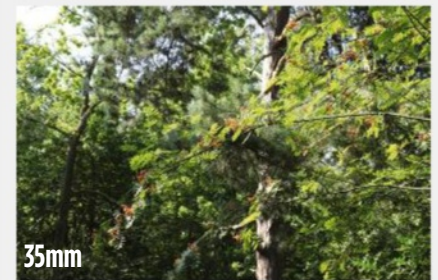
**Shading****Curvilinear distortion****Chart analysis**

Tested on a Canon EOS 7D

At its longest focal length there is some pincushion distortion of the Canon lens, as indicated by the arrows at the bottom of the graph. However, it isn't too severe and is straightforward to correct. Any vignetting is virtually unnoticeable in real-world images as it is less than 0.1EV. The lens actually seems to be at its sharpest at this setting, managing to resolve at 800lp/ph at MTF 50%. Performance at the edges when the lens is at its maximum f/2.8 aperture is poor and drops to less than 400lp/ph at MTF 50%.

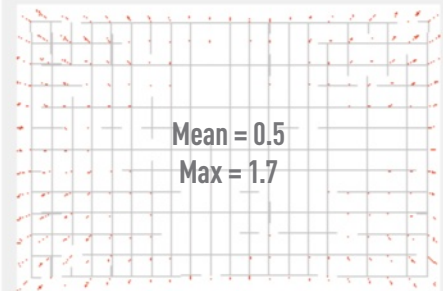
SIGMA

35mm

**Resolution**

Aperture open centre
2 stops down centre
1 stop from min centre

Aperture open edge
2 stops down edge
1 stop from min edge

**Shading****Curvilinear distortion****Chart analysis**

Tested on a Canon EOS 7D

Like the Canon lens, pincushion distortion of the Sigma lens is present at this focal length, and once again there is fractionally less vignetting than at the 24mm setting. Resolution is still very high and, again, with the lens aperture set to f/1.8 or f/4, the resolution is greater than 1000lp/ph at MTF 50%, which is very impressive. What is even more pleasing is how close all the lines are, showing very little difference between apertures at the centre and edges. This is clearly as a result of the centre areas of the lens being used to create the image at this focal length. Overall, performance is extremely good.

Image quality

JUST a quick glance at the resolution charts of the Sigma 18-35mm f/1.8 DC USM reveal that it is a great lens. With an MTF 50% resolution of around 1000lp/ph at f/4, regardless of the focal length, the 18-35mm can actually resolve as much as some of the 50mm lenses we tested previously (see AP 20 July), which is impressive for a relatively wideangle zoom lens.

However, the Sigma is really at its sharpest when shooting at around f/4 at its 18mm setting, which is the equivalent of a 27mm field of view on a full-frame camera. This is good news for those looking for a mid-range zoom lens for landscapes, especially as even at the edges there is only a moderate decrease in sharpness. The only downside is that the minimum aperture is only f/16, rather than f/22. Obviously, landscape photographers will want to maximise depth of field, but thankfully the lens is still acceptably sharp at f/11 and even at f/16 diffraction isn't so bad that it is unusable.

Looking at the real-life images on page 47, the differences between the resolution of the lenses are put into a different perspective. There is only a slight difference between the resolving power of the Sigma 18-35mm f/1.8 and the Canon 16-35mm f/2.8 lens. Overall, the Sigma appears slightly sharper in every comparable image, and there also seems to be slightly more contrast in the images taken with the Sigma lens. Of course, the additional contrast is down to the coating on the



Depth of field
At the Sigma's minimum focus distance of f/1.8, there is a nice shallow depth field and the circular aperture blades create smooth, out-of-focus areas

lens, and when shooting an MTF chart with its many fine converging lines, the extra contrast will help to differentiate the lines, producing better results in the test. So, under test conditions, the Sigma does

produce more detailed images, but in real-world results the difference is less noticeable than the results would have us believe.

Vignetting is so minimal across the different focal lengths of the Sigma lens that it should really be of no concern. The Canon 16-35mm has an even better performance, which is most likely due to the fact that it is a full-frame lens being used on a camera with an APS-C-sized sensor.

As expected from two lenses with such complex designs and wide focal lengths, there is quite a bit of curvilinear distortion present at either extreme. At the shortest focal length the distortion will require some correction, either in-camera or when editing raw images. The results of the distortion for both lenses at their widest field of view are remarkably similar, although the Canon lens has the advantage at the 24mm focal length setting and by around 28mm the distortion is almost zeroed. At 35mm, both lenses begin to show pincushion distortion. The pincushion distortion is fairly minimal and with some images it won't even need correction.

It would be difficult to talk about the Sigma 18-35mm f/1.8 DC HSM without mentioning the performance of the lens at f/1.8. The lens coating and level of contrast mean that the performance is excellent and the lens has a lovely smooth out-of-focus bokeh. Combined with the shallow depth of field produced, the lens is great for taking mid-length portrait images when set to its 35mm focal length, with the aperture throwing any distracting backgrounds nicely out of focus.

Overall, the image quality of the Sigma 18-35mm f/1.8 DC HSM lens is excellent, especially when you consider that it is a world first.

Verdict

WITH the new design and branding of its lenses, Sigma is clearly trying to change its image from one of being a third-party lens manufacturer to a company whose products are respected just as highly as a manufacturer's proprietary lenses. Usually, all this needs is a couple of standout lenses that photographers will want regardless of the camera system they own.

The specification of the Sigma 18-35mm f/1.8 DC HSM lens is certainly enough to raise a few eyebrows, and, as I said at the beginning of this test, I have been looking forward to using it ever since it was announced. Thankfully, the lens lived up to my expectations and it is one I hope to get a lot of use out of in the years ahead.

Optically, the Sigma lens is a match for the more expensive Canon EF 16-35mm f/2.8L II USM, with the obvious disclaimer that the Sigma can only be used on cameras with APS-C-sized image sensors. The lens designers at Sigma have done an excellent job, and image quality is matched by the exterior build quality.

There are downsides to the Sigma lens, though. For instance, the complex construction means that it is fairly heavy, and a minimum aperture of f/16 may put off some landscape photographers. However, even at this smallest

'The lens lived up to my expectations and it is one I hope to get a lot of use out of in years ahead'

aperture diffraction seems to have only a minimal effect. I would suggest this is the reason Sigma didn't try to push the lens to f/22, where it may have become noticeable.

Overall, landscape photographers should enjoy using this Sigma lens, and the f/1.8 aperture should produce some interesting images at the minimum focal length. It will also be a good lens for travel photographers, with the large maximum aperture helping with low-light images. If only the lens were a little lighter it would be hard to find any fault with it. With Nikon and Canon versions available, and Pentax and Sony versions coming soon, the Sigma 18-35mm f/1.8 DC HSM lens will find its way into a lot of photographers' kit bags this year, especially with its very reasonable street price of around £650.

CANON

EF 16-35mm f/2.8L II USM



SIGMA

18-35mm f/1.8 DC HSM



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READER HOLIDAY

PHOTOGRAPH CANADA'S NORTHERN LIGHTS AND THE ROCKY MOUNTAINS



Your photo guides will be landscape photography expert **Jeremy Walker** and *What Digital Camera* editor **Nigel Atherton**

Join us on a bespoke photo tour to Canada, accompanied by photo experts and a local guide for an opportunity to view and capture the breathtaking Aurora Borealis, or Northern Lights, and the Rocky Mountains' natural wonders. This is a tremendous-value, interest packed, escorted photo tour.

First, you'll fly west to Calgary,

gateway to the Rocky Mountains, and spend two nights in Banff. You will have time to capture images and benefit from inspiring advice for achieving amazing photos. There will be optional-extra excursions too! Then, you'll journey by coach past beautiful Lake Louise and along the Icefields Parkway into Jasper National Park, to stay overnight in Jasper. From here, you'll journey east to Edmonton, Alberta, the frontier trading city built on the banks of the North Saskatchewan River, then go north to remote Fort McMurray. Here, beneath the 'Auroral Oval', there's an excellent chance of being able to capture the heavenly spectacle, as well as the opportunity to enjoy some 'wilderness activities'

and to visit the Athabasca Oil Sands Discovery Centre. Finally, you'll visit the monumental West Edmonton Mall, before you fly back.

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or a 64-bit Mac is required
in order to be able to use
Portrait Professional
Studio 64

Portrait Professional 11

Jon Stapley tests the latest version of **Portrait Professional** photo-retouching software

FACIAL retouching is big business in portraiture, and aspiring portrait photographers will need to learn the basics and how to use the software to make it happen. Portrait Professional aims to provide both, with powerful skin-smoothing and facial-alteration technology combined with a preset and slider-focused approach that makes it easy even for the novice to get rid of blemishes, whiten teeth and even alter a subject's facial structure.



Select the subject's age/gender so the program knows what it's dealing with

HOW IT WORKS

Once you've input the gender and rough age of the subject, Portrait Pro detects the face and places markers denoting its dimensions. Once these are set, you enter the main editing screen. Groups of sliders control individual functions, such as fill-out lips, illuminate eyes or add colour to the cheeks. It's all intuitive and very easily done.

The most work seems to have gone into the skin-smoothing functions. The user can control different types of skin imperfections – blemishes, wrinkles, pores – either with presets or specific sliders, and then fine-tune with the touch-up Brush tool. The presets are a little overzealous – a manual approach is better for subtler editing, and the user is able to precisely control how heavily blemishes are removed.

It is quite alarming how easily and dramatically one can resculpt a face with Portrait Professional. I experimented with thinning the face of my subject, reshaping the nose and altering the angle of the mouth, and found all of it easy to accomplish. If you so desire, you can practically transform your subject into a different person.

IMPRESSIONS

The face detection is decent, but not perfect. In one of my images the markers completely missed the model's eyebrows, and the teeth and lip detection went rather awry. However, this is easy to rectify by dragging the markers to the correct points. I'd advise testing the face detection by moving some sliders to their maximum settings – the exaggerated effects will allow you to see whether the software has

correctly set the feature boundaries.

The hair controls allow you to smooth and/or recolour the subject's hair. The detection here isn't quite so sharp – an image in which the subject's hair was a similar colour to the background resulted in the entire street being coated in vivid red.

The software also features sliders to control exposure and white balance in the overall image. However, they work in a corrective capacity based off the skin tone, so if the software deems the skin to have been exposed and coloured correctly, they have absolutely no effect. For these kinds of adjustments, I'd recommend sticking with your imaging-editing software. **AP**

Verdict

IF THE nature of your photography calls for a lot of facial retouching, Portrait Professional does streamline the process for a competitive price. It slips up a little with detection issues, and it isn't offering anything especially new or unique. If you're already well versed in your editing software, you won't gain a lot with this, but if you're new to retouching this is an inexpensive way to start.



The purple lines denote facial features and can be fine-tuned

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DxO FilmPack 4.0

Vincent Oliver takes a look at a filter suite that has settings to simulate black & white, colour slide and colour negative films

AT ONE time, photographers would buy a specific film stock to create a mood for their photographs. For example, a high ISO film might have been chosen for a grainy look, or Kodachrome 25 for ultra-smooth colours. Now, with digital capture, we have a smooth, grainless look for almost every shot. However, there are filters that can simulate traditional film stock using Photoshop and other imaging applications, so achieving particular filmic 'looks' is predominantly a post-capture process.

DxO FilmPack 4.0 is a suite of filters that includes many predefined settings to simulate black & white, colour slide and colour negative films. There is also a set of designer presets that includes old film processes and traditional film filters, plus toning effects.

DxO FilmPack 4.0 can be used as a standalone application or as a plug-in. When FilmPack 4.0 is used as a standalone application, it has a limitation of only opening JPEG or TIFF files. Using the application as a plug-in gives you the option to apply a film look to any file that is open.

FILMPACK 4.0 IN USE

The DxO FilmPack 4.0 interface is well laid out, and although simple in appearance it offers plenty of user control. At the top is the menu bar with all the usual commands, although this doesn't appear on the plug-in as files are sent directly from your image-editing application. Directly below is a set of icons, including Print and Display, Full screen, Split view, a 'before' and 'after' view, and a Snapshot button. There is also a Fit to Screen, 1:1 and Zoom slider for the main screen view. At the base of the interface are five tabs containing a series of thumbnail previews of film or effect presets. Click on the effect you want and it is applied instantly to the image. Use the predefined presets for a quick result or use them as a starting point to apply your own custom settings.

The effect controls are on the right-hand side, and these enable you to customise any of the settings, including Film type, Film grain, Filter, Toning, Vignetting, Blur, Texture, Light Leak and Frame. A second tab contains Contrast, Saturation, Exposure, Vibrancy, Micro contrast, Hue-Saturation-Lightness

and Noise Removal. Your settings can be saved as a new Custom Setting for future use or exported for sharing with other FilmPack users. Finally, the Snapshot panel is on the left, and any Snapshot you capture is displayed as a thumbnail. Use the Snapshot feature to capture work in progress or use it to revert to an earlier stage.

FilmPack 4.0 simulates most popular film types, including black & white, colour negative and slide films. Some of the differences between film types are very subtle, providing just an increase in grain size or a small tweak in contrast. However, DxO has spent a lot of time matching film quality with a digital equivalent and in this respect the company has succeeded.

The real advantage with this application, though, is that you can use the colour quality of one film type and apply the characteristics of another film, such as grain size, contrast, saturation or intensity. If you have used traditional glass filters, you can also apply these to a black & white converted image – adding a yellow, orange or red filter intensifies the blue in the sky. There is also a Channel Mixer under the black & white settings for fine-tuning colours that have been converted to their greyscale equivalents. Notable missing filters are graduated colours and ND series, colour-correction filters, and the 81 and 82 series. There are a limited amount of Old Photographic Process presets, which, when used in combination with some of the distressed frame edges, can look very convincing, but no doubt these will be added to by either DxO or the user community.

Above: At the base of the interface are tabs containing thumbnail previews of film or effect presets, which can be applied instantly to the image



Once you are satisfied with the settings, you can print directly from the FilmPack interface (standalone version only) or press the Save button and save the image in a JPEG or TIFF. If using FilmPack as a plug-in, you are returned to the host application. When used as a plug-in, I would have liked the effect to have been applied to a new layer together with a mask in place. This would give scope for using a blending mode or painting on the mask to hide or reveal parts of the applied effect. Photoshop users can achieve this by creating a duplicate layer and then apply the FilmPack effect to the new layer. **AP**

Minimum system requirements

Supported operating systems: Microsoft Windows Vista, Windows 7, Windows 8. Mac OS X 10.6 Snow Leopard, Mac OS 10.8 Mountain Lion. **Processor:** Intel Pentium 4 processor or AMD equivalent (Pentium Dual Core or higher or equivalent recommended). Mac intel processor. **Memory (RAM):** 2GB minimum (4GB recommended). **Disk space:** 400MB available disk space. **Works as a plug-in for:** DxO Optics Pro v8.2 or higher; Adobe Photoshop CS3, CS4, CS5, CS6; Elements 9, 10, 11; Lightroom 3, 4; Apple Aperture 3



Top: Use the predefined presets as a starting point to apply your own custom settings

Above: You can print directly from the FilmPack interface in the standalone version only

Left: You can use the colour quality of one film type and apply the characteristics of another film

Verdict

DXO FILMPACK 4.0 is a well-designed plug-in or standalone application that produces film looks with ease and offers the ability to customise existing presets or create your own. It is a must-have tool for the photographer who mourns the demise of film.



DxO FilmPack 4.0 costs **£59** for the **Essential** edition or **£99** for the **Expert** version (with more film types and extra features). A 30-day trial version can be downloaded from www.dxo.com

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AskAP

Let the AP team answer your photographic queries

The Olympus Pen F is fitted with superb Zuiko lenses and shoots amazingly high-quality images



PEN DESIGN

Q I have read numerous articles on the modern Olympus Pen digital cameras, but would like to understand the original half-frame-format Pen models a bit better. Specifically, did a prism in the original Pen cameras turn the image 90° to the vertical to fit 72 images on a 36-exposure roll of film?
Robin Flegg

A You are not alone in not fully understanding Olympus Pen camera design – I have answered questions like this at camera events many times. First, you have to understand that there were two quite distinct lines of Pen development: the original 1959–60 non-reflex viewfinder cameras, which appeared in many different versions through to the early 1970s; and the Pen F series of single-lens reflexes, which began with the Pen F in 1964.

The non-reflex viewfinder cameras – the Pen S, D, EE, W (for ‘wide’) and the variants of each – were simple compact cameras, with a lens and a shutter at the front and 35mm film in a standard cassette at the back, onto which 18mm wide by 24mm high half-frame images were shot. With the camera held horizontally, 72 portrait-format pictures were obtained on a 36-exposure cassette – there was no need to turn the image.

The really clever design was in the

Pen F half-frame SLR. Instead of the usual pentaprism enclosed in a hump in the top-plate and a mirror behind the lens that flipped up and down, the Pen F (and subsequent Pen FT and Pen FV models) had a mirror hinged on its longer, vertical axis behind the lens. This directed light to the viewfinder eyepiece via prisms mounted within the body, and flipped sideways when the shutter was fired. With no top-mounted prism, the camera could have a flat top.

The camera’s focal-plane shutter was also innovative, and consisted of aluminium blades with a variable slit between them that rotated when the shutter button was pressed. The Pen F is light, equipped with superb Zuiko lenses and shoots amazingly high-quality images, but the downside is that it now tends to be unreliable, and there are few repairers able to tackle them. As sought-after collectibles, they and their lenses also tend to be expensive.

Ivor Matanle

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CUSTOM PAPER SIZES

Q Years ago, I stitched together panoramas using Photoshop Elements and printed them with a modestly priced Epson printer on Epson Panoramic Photo Paper, which was the width of A4 but twice as long (210x594mm). Although the paper was taken off the market years ago, I solved my problem with a 10m roll of 210mm wide Epson paper, but then my Epson printer died. I now cannot persuade my Canon Pixma MP640 to print a ‘custom’ length anywhere near 594mm, so do I need an Epson printer? If so, which model would you recommend?
Charles Sutherland

A I don’t have a Canon Pixma MP640 in front of me, but I have downloaded a copy of the extensive ‘on-screen’ manual from Canon’s website. As expected, the manual states that you can set custom paper sizes up to 215.9x297mm (A4) if you use the cassette or 215.9x676mm if you load the paper into the rear tray. The latter option covers your 210x594mm panoramic paper size.

If you’re using Windows, you should be able to choose Custom from the Paper Size drop-down menu in the Page Setup tab of the printer driver. On a Mac you will find a Manage Custom Sizes option on the Paper Size drop-down menu when you select Page Setup from the program you want to print from. In both cases you will be presented with a dialogue window that allows you to enter the width and height of your paper. For full details, download the electronic manual at www.canon.co.uk/Support/Consumer_Products/product_ranges/printers/pixma/index.aspx. The section you need appears in the Advanced Guide under the heading Setting Paper Dimensions (Custom Size).
Chris Gatcum

BRENIZER LENSES

Q In your article on the Brenizer method (AP 20 July), you specified using a minimum focal length of 85mm. Would my 35mm f/1.8 lens that I use with my Nikon D5100 work as well?
Alan Taylor

A A telephoto lens is recommended for the Brenizer method because it allows you to shoot from a relatively close distance (to minimise depth of field), while also producing relatively distortion-free images to stitch together. You could use a wider lens and move closer to your subject to compensate for the wider viewing angle, but this can create issues with distortion, which can make it a lot harder to assemble your composite image. Of course, you could stand further back from your subject to avoid introducing distortion, but this will increase depth of field.

Having said that, your camera’s DX-format sensor means that your 35mm lens will have an effective focal length of 52mm. This may not be ‘telephoto’, but it’s not ‘wideangle’

AP GLOSSARY

Diffraction

Diffraction is an issue with all lenses and it's one that's often overlooked, especially by novice landscape photographers who assume they should use the smallest aperture setting on their lens to achieve maximum depth of field. While it's true that smaller aperture settings result in greater depth of field, they also cause diffraction, which results in 'soft' images.

Diffraction occurs when light passes through the aperture in a lens. With a wide aperture setting, the path of the light isn't changed that much (if at all) as it passes through the lens, so if you're using your lens at its widest aperture setting it may travel straight through the lens to the sensor. However, when you choose a smaller aperture setting, you create a physically smaller hole for the light to pass through. This forces the light to 'bend' (diffract) and changes the spread of light rays as they exit the aperture. In turn, this can cause the light rays to interfere with each other, so that some of the light doesn't hit the sensor precisely where it should. This results in an overall loss of sharpness.

NIKON D7000 LENS



Q Can anyone recommend a landscape lens for my Nikon D7000? I have read that I should use a higher quality lens than the 18-105mm kit lens. **Rydeliner**

A Your choice of lens will depend on the type of landscape photography you want to do. Some people prefer a 20-24mm equivalent focal length to allow them to fill the foreground, while others may prefer a less extreme 28-35mm focal-length equivalent. Neither is wrong, but the lens most suited to one won't necessarily be best for the other.

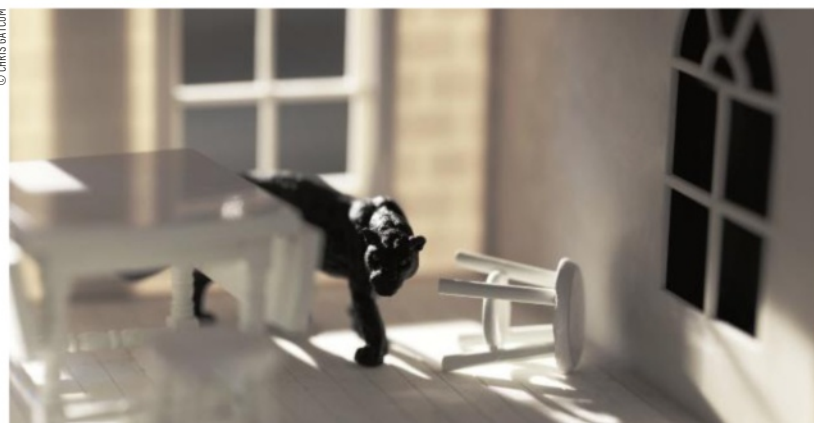
However, before you consider buying a new lens, have you made sure that the 18-105mm kit lens isn't suitable? You can read plenty of conflicting opinions online, but I wouldn't be in any rush to write it off

completely. Instead, give it a go and see what you can get out of it.

As with any lens, try to avoid shooting at the smallest aperture settings to avoid diffraction and, conversely, don't shoot wide open, either. If you're looking to shoot landscapes, then it almost goes without saying that it's a good idea to put your camera on a tripod and trigger it using a remote release or the self-timer to avoid blur-inducing shake. You can then get a feel for what the lens and your camera can do.

If you then feel it falls short of your expectations, you will hopefully have a better idea of the type of focal length range you use most often, which in turn will help when it comes to choosing a new lens. In the meantime, why not head over to the forums at www.amateurphotographer.co.uk to see what other readers have to say about your landscape lens dilemma?

Chris Gatcum



For this shot the Brenizer method was used to overcome the problem of photographing in a physically confined space with a telephoto macro lens. A wider shot was wanted than either the space or focal length would allow, so the Brenizer method was used to create it

either, and the edges of the image circle (where distortions are most obvious) will be cropped out of your shots. So, given the fast maximum aperture it's worth giving it a go, but you may find that you need to correct for the natural characteristics of the lens

before stitching your images together. A simple way to do this is to shoot raw files and apply a lens profile to your image sequences in Adobe Camera Raw to remove any distortion and vignetting.

Chris Gatcum

CONTENT FOR NEXT WEEK'S ISSUE MAY BE SUBJECT TO CHANGE

In next week's AP

On sale Tuesday 3 September



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Rachel Kennedy

Enrolled on Foundation in Digital Photography
Age 34

Occupation Fundraiser
for a charity
Equipment Canon
EOS 1000D

SPI SCHOOL OF PHOTOGRAPHIC IMAGING

Nikon
At the heart of the image

Star student

Q When did you first become interested in photography?

A My interest in photography began at a fairly young age, probably around ten years old. Our family ran a business in photo development, so photos were constantly around me.

Q What are you hoping to achieve with your photography?

A I take photographs for fun and my own enjoyment, so all I'm trying to do is get much better at using my camera.

Q What do you enjoy most about photography?

A I know people say that you shouldn't always look at everything through a camera lens, but I

find it can actually make me look at things from a different perspective. When I'm trying to find an unusual photo I get down low, get a bird's-eye view or I get up close. I therefore enjoy where photography takes you.

Q Where is the most enjoyable location to take photographs?

A I'm from Scotland, so I would have to say Scotland as we have everything – mountains, rivers, sea, wildlife, nature. I never tire of taking photos there, although I do love taking photos in new places I visit.

Q Why did you decide to enrol on the SPI course and how have you enjoyed it so far?

A As I was given a DSLR from friends and family as a birthday

present, I took the course so I could actually use settings other than auto. I have really enjoyed the course so far and look forward to receiving the feedback. I know I still have a lot to learn, so the feedback and guidance have been great in helping to take me to the next level.

WE SAY Rachel is doing extremely well on her Foundation in Digital Photography course and is clearly growing in confidence with every submission. Each module is carefully thought through and Rachel isn't afraid to ask questions to perfect her submissions. Her enthusiasm, willingness and passion are very apparent, making her a pleasure to teach. We look forward to seeing further work from Rachel. **Keep it up!**

Amateur Photographer's... **ICONS OF PHOTOGRAPHY**

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Voigtländer Bessa II

Ivor Matanle recalls what was arguably the best coupled-rangefinder rollfilm camera of the 1950s

VOIGTLÄNDER was one of the great German optical and photographic manufacturers of both the 19th and the 20th centuries, and was actually founded in Vienna, Austria, in 1756, moving to Braunschweig (Brunswick) in Germany in 1862. By the time the Bessa II appeared in 1950, the company was almost 200 years old. It was the oldest photographic manufacturer in the world, and one of the best.

The Bessa II was an 8-on-120 6x9cm (or 16-on-120 6x4.5cm) folding camera with an accurate coincident-image coupled rangefinder within the satin-chrome top-plate housing, operated by turning the left-hand knob on the top of the camera. Turning the knob operated the optical assembly in the rangefinder, as well as causing the lens and shutter assembly at the front of the camera to move in and out to achieve focus on the area of the subject selected by the photographer with the rangefinder. As with most other quality folding cameras of the time, several different lens and shutter combinations were available over the next few years.

The early Bessa II cameras made during 1950 and early 1951 had one circular (rangefinder) and one rectangular (viewfinder) eyepiece and no accessory shoe. From mid-1951, both eyepieces were rectangular, and from about 1953 the cameras had an accessory shoe. Early cameras had flash-synchronised Compur Rapid shutters, while later examples, probably from 1951, had Synchro Compur shutters.

Three Voigtländer lenses were offered: a four-element 105mm f/3.5 Color-Skopar; a five-element 105mm f/3.5 Color-Heliar; and a five-element 105mm f/4.5 Apo-Lanthar. Relatively few examples of the Apo-Lanthar were sold, with the result that this version is now the rarest and most expensive (but see the warning in *Watch out for*).

The image quality obtainable from a Bessa II with the Color-Heliar lens was and is truly outstanding, provided that, 60



Bessa range

L-r: A Bessa I with 105mm f/4.5 Vaskar and Prontor-S; a Bessa II with a 105mm f/3.5 Color-Heliar and Synchro Compur; and a pre-war Rangefinder Bessa with split-image coupled rangefinder, 105mm f/3.5 Heliar and Compur Rapid to 1/400sec. Note the hinged yellow filter over the lens of the Rangefinder Bessa



Bessa II

This is a tough-looking folding 6x9cm camera, here with a 105mm f/3.5 Color-Heliar and Synchro Compur shutter

HOW MUCH DO THEY COST?

Voigtländer post-war rollfilm cameras tend to cost more than might be expected in comparison to other manufacturers' comparable models. Bessa II cameras with f/3.5 Color-Skopar have recently sold on eBay for as little as £300, and as much as £600. Examples with f/3.5 Heliar have sold for £661 and £779 at auction and 'Buy it Now' optimists frequently ask £1,000 or more. A good Bessa I sells for about £75 on eBay, a good Perkeo I fetches about £40, a Perkeo II with Color-Skopar about £90. Serviced and guaranteed examples from reliable retailers will cost substantially more.



Bessa range

L-r: A pre-war Bessa 66 with 75mm f/3.5 Voigtar and Compur shutter; a Perkeo I of about 1953 (note the accessory shoe) with 80mm f/4.5 Vaskar and Prontor-S; and a Bessa I with 105mm f/4.5 Vaskar and four-speed Pronto shutter, the most basic Bessa I



years on, the camera has been checked by an expert for correct collimation and centring, and that the camera's erection mechanism locks the lens parallel with the film plane. The performance of a Bessa II with Color-Skopar lens is not far behind that of the Color-Heliar. Whatever the lens, it is a remarkably fine folding, medium-format camera.

A LITTLE BACKGROUND

The story of Voigtländer folding rollfilm cameras effectively began in 1925 with the 'Rollfilm Camera', not one, but a whole series of non-self-erecting folding cameras in several different formats, some marketed with trade names identifying the design of lens fitted, such as Petito for models with Voigtar lenses. The first of a long line of self-erecting 6x9cm Bessa non-rangefinder cameras appeared in 1929, and different Bessa models virtually every year had developed by 1937 into a dual-format 8-on-120 or 16-on-120 Bessa with a slip-in mask and a second red window for 6x4.5cm. The first Perkeo, a 16-on-127 camera that is now a much sought-after collectable, appeared in 1932, and the curious 6x9cm folding Prominent with split-image coupled rangefinder in 1933. The early 1930s also saw other 'chain-gang' models such as the Inos and Inos II.

The all-black Rangefinder Bessa, forerunner of the Bessa II, appeared in 1936, with a split-image coupled rangefinder like that of the 1933 Prominent. The 'Baby Bessas', the Bessa 46 (16-on-120) and Bessa 66 (12-on-120), both became available in 1938. Most of these had hinged yellow filters attached to their lens and shutter housings. An innovative Bessa 466, with both 6x6cm and 6x4.5cm formats, but with the format changeable from the exterior while the camera was loaded, appeared briefly in 1940, but under 500 were made before Germany's priorities switched to making war rather than cameras. The factory was

WATCH OUT FOR

The post-war Bessa I and Bessa II cameras have a tendency, as they wear, to develop free play in the erection mechanism, so that the lens and shutter assembly does not quite lock rigidly into place when the camera springs open. This not only makes the focusing inaccurate but also affects the mechanism that connects the shutter release to the shutter housing. Ed Trzaska in Leicester recently sorted out this problem in my Bessa I, illustrated here, and is an expert in Voigtländer and Zeiss Ikon servicing and repair – you can reach him on 0116 267 4247.

YOU MAY ALSO LIKE



A 6x6cm Zeiss Ikon Super Ikonta 533/16 with 80mm f/2.8 Tessar lens

bombed towards the end of the war, and considerable rebuilding was needed before camera production could start again in 1945 for the 1946 introduction of a version of the 1937 6x9cm Bessa with Prontor II shutter, and the 1947 launch of a post-war version of the Rangefinder Bessa, with a coated 105mm f/3.5 Heliar and a Compur Rapid shutter. Meanwhile, big things were happening behind the scenes at Voigtländer.

THE 1950S GENERATION

My article on the 35mm Vito cameras (AP 29 June) told the story of the company's 35mm innovations during the 1950s. The innovations for the rollfilm user were just as significant. As well as the star of the range, the Bessa II, 1950 saw the launch of the most significant, and last, non-rangefinder Bessa, the Bessa I.

The Bessa I was clearly marked as such on the satin-chrome top-plate, and, like the Bessa II, had, when new, a removable mask that converted the camera to 6x4.5cm format. It had an important feature that, as far as I know, was unique among 6x9cm folding cameras – a parallax correction system within the viewfinder, controlled by a milled wheel protruding from the back of the top-plate to the right of the viewfinder eyepiece. This controlled sliding masks within the viewfinder, with settings viewed through an aperture

in the top-plate for 6x9 format at infinity focus, 6x9 at 3ft/1m, 4x6 at infinity, or 4x6 at 3ft/1m. Parallax correction significantly increased the accuracy of the viewfinder.

The Bessa I was available in various configurations: two lenses – the four-element 105mm f/3.5 Color-Skopar or the three-element f/4.5 Vaskar; six shutters – the four-speed Pronto, the Prontor S; 1–1/300sec – the Prontor SV, the Prontor SVS, the Compur Rapid and the Synchro Compur. Mine, illustrated here with a Vaskar-equipped Perkeo I and a pre-war Bessa 66, has a Vaskar and Pronto, the most basic version.

For enthusiasts preferring 12-on 120, Voigtländer also announced in 1950 the Perkeo I, at first sight an improved version of the pre-war Bessa 66 of 1938. However, the viewfinder of a post-war Perkeo is at the left-hand end of the top-plate, whereas that of the Bessa 66 is at the right-hand end, presumably because the shutter release of the Bessa 66 was operated with the photographer's left hand, whereas the Perkeo I has a conventional right-hand shutter button.

The Perkeo I was always fitted with the three-element 80mm f/4.5 Vaskar lens, with a four-speed Pronto, an eight-speed Prontor S or an eight-speed Prontor SV shutter. At the same time as the Perkeo I, which relied upon traditional red-window



Perkeo II

With 80mm f/3.5 Color-Skopar and Synchro Compur plus the appropriate Voigtländer lens hood and UV filter. This is a late example with accessory shoe

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**‘The viewfinder of
a post-war Perkeo
is at the left-hand
end of the top-plate,
whereas that of the
Bessa 66 is at the
right-hand end’**

loading and exposure spacing, Voigtländer launched the Perkeo II. Although similar in appearance, it was a more sophisticated design, with automatic exposure counting, double-exposure prevention and, from 1953, an accessory shoe. The Perkeo II was available with either the 80mm f/4.5 Vaskar, or with a four-element 80mm f/3.5 Color-Skopar, and, during its production span, with a Compur Rapid shutter or a Prontor S or an SVS.

More advanced again was the Perkeo E of 1954, now very scarce. The Perkeo E added to the specification of the Perkeo II an uncoupled rangefinder and was available either with an 80mm f/4.5 Vaskar and four-speed Pronto shutter, or with an 80mm f/3.5 Color-Skopar and Prontor SVS.

LENS QUALITY

The two principal lens designs of the 1950s Voigtländer rollfilm cameras, the four-element Color-Skopar and (particularly) the three-element Vaskar, are greatly underrated. The Color-Skopar has frequently been dismissed as being ‘like a Tessar’, with an unqualified implication of inferiority to the Zeiss lens, and the Vaskar tends to be dismissed as just a cheap three-element alternative. In fact, many tests at the time showed that Color-Skopars were distinctly superior to equivalent Tessars, and this is the experience of most older photographers who have used both.

My own experience of the Vaskar,



Bessa 66

A pre-war Bessa 66 with 75mm f/3.5 Voigtar and Compur shutter, with the hinged yellow filter off the lens

Sticker

Inside the Bessa 66 is a sticker advertising Voigtländer film



1929

First self-erecting Bessa

1932

16-on-127 Perkeo appears

1936

Black Rangefinder Bessa announced

1938

Bessa 66 and Bessa 46 appear

1940

Bessa 466 with externally changeable format

1946

Reintroduction of 6x9cm Bessa

1950

Bessa II announced

1950

Bessa I appears

1950

Perkeo I and II appear

1954

Perkeo E announced



WATCH OUT FOR

A real danger, if you are seeking to own a scarce Bessa II with 105mm f/4.5 Apo Lanthar as a collector, is the fact that there are many fraudulent fakes about, particularly in the USA. Because it was possible, a few years ago, to acquire 6x9 studio cameras with Apo Lanthars quite cheaply, there are Bessa II cameras that started life with an f/3.5 Color-Skopar, but have had an f/4.5 Apo Lanthar from a studio camera fitted. Always check whether the aperture scale on the shutter of a Bessa II with an Apo-Lanthar stops at f/4.5, as it should, or includes f/3.5, which makes the camera suspect

Bessa 66 base

On the base of a Bessa 66 are a depth of field scale, the button that opens the camera and a lever that locks the back shut

particularly the 80mm f/4.5 version found in Perkeo cameras, is that it provides greater resolution and better contrast than the three-element Novar lenses fitted to Zeiss Ikon Nettar cameras, and I say this even though I have had excellent results from well set-up Nettars on transparency film. The crispness of negatives shot in bright daylight for my book *Collecting and Using Classic Cameras* in the 1980s with a Perkeo I is such that they could easily be passed off as Hasselblad shots.

ACCESSORIES

Voigtländer had an international reputation for fine-quality accessories. The extensive

range available during the 1950s for the Bessa II and the other rollfilm cameras was fully up to the company's standards. Filters and close-up lenses were marketed in transparent-top plastic keepers inside strong boxes. There were lens hoods for every lens in the range. Voigtländer also made its own shoe-mounting accessory rangefinders from about 1953, when most of its camera models began to be offered with accessory shoes. **AP**

Thanks to Vic Rumak, Ken Davis and John Kirkham of the PCCGB for the loan of cameras and help with photography.

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CANON EF 1x EXTENDER MK I	MINT CASED £265.00
CANON EF 2.0x EXTENDER MK I	MINT CASED £199.00
CANON EF 2.0x EXTENDER MK II	MINT BOXED £239.00
CANON EF 2.0x EXTENDER MK II	MINT BOXED £225.00
KENCO TELEPLUS PRO 300 DOX 1.4 TELECONVERTER	MINT BOXED £159.00
KENCO TELEPLUS PRO 300 DOX 2.0 TELECONVERTER	MINT BOXED £165.00
TELEPLUS MC7 7 ELEMENT 2x TELECONVERTER	MINT £89.00
CANON 540 EZ FLASH + INST	MINT BOXED £59.00
CANON 540 EZ FLASH + INST	MINT CASED £59.00
CANON 420 EZ FLASH	MINT BOXED £59.00
CANON ANGLE FINDER B	MINT £49.00
CANON L35 TRANSMITTER AND RECEIVER	MINT £115.00
CANON PB-E1 BOOSTER FOR EOS 1/3 etc	MINT £69.00
SIGMA 8mm f3.5 EX DG FISHEYE SLD GLASS	MINT BOXED AS NEW £445.00
SIGMA 10mm f2.8 EX DG FISHEYE HSM	MINT BOXED £345.00

SIGMA 20mm f1.8 EX DG ASPHERIC RF (LATEST)	MINT BOXED £325.00
SIGMA 20mm f1.8 EX DG ASPHERIC RF (LATEST)	MINT £285.00
SIGMA 105mm f2.8 EX DG MACRO SUPERB SHARP LENS	MINT BOXED £345.00
SIGMA 60mm f8 MIRROR LENS MC MACRO	EXC++ £95.00
SIGMA 10-20mm f4.5/6.8 EX DG HSM	MINT CASED £295.00
SIGMA 12-24mm f4.5/6.8 EX DG HSM + HOOD	MINT BOXED £395.00
SIGMA 20-40mm f2.8 EX DG ASPHERICAL DG	MINT BOXED £245.00
SIGMA 24-70mm f2.8 EX DG MACRO + HOOD	MINT £295.00
SIGMA 35-100mm f3.5/4.5 ZOOM MACRO	MINT-HOOD £79.00
SIGMA 70-300mm f4.5/6.8 APO MACRO + HOOD	MINT £59.00
SIGMA 170-500mm f5.6/6.3 APO COMP WITH HOOD	MINT CASED £395.00
TAMRON 28-75mm f2.8 XR Di IF LD ASPHERIC	MINT BOXED £245.00
TAMRON 18-270mm f3.5/6.3 Di II VIBRATION CONTROL	MINT BOXED £245.00
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CANON F1 AE BODY 1984 LOS ANGELES OLYMPIC ED	MINT BOXED NEW £1,095.00
CANON AUTO BELLows	MINT £69.00

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CONTAX TITANUM COMPACT + LEATHER CASE	MINT CASED £399.00
CONTAX 21mm f2.8 BIOGON T* WITH FILTER & FINDER	MINT CASED £595.00
CONTAX 28mm f2.8 BIOGON T* WITH FILTER & HOOD/CAP	MINT CASED £295.00
CONTAX 35mm f2.8 PLANAR T* + FLT & CONTAX HOOD/CAP	MINT CASED £365.00
CONTAX 45mm f2.8 SONAR WITH TIT HOOD & FILTER	MINT BOXED £299.00
CONTAX 90mm f2.8 SONAR "G" + HOOD	MINT £199.00
CONTAX 90mm f2.8 SONAR "G" + HOOD	MINT BOXED £219.00
CONTAX TLA 140 FLASH FOR G1/G2	MINT CASED £95.00
CONTAX TLA 200 FLASH FOR G1/G2	MINT CASED £99.00
CONTAX G01 DATABASE FOR CONTAX T3	MINT BOXED £99.00
CONTAX SA-2 FLASH ADAPTOR	MINT £55.00
CONTAX TITANUM FILTERS,HOODS,AND CAPS FOR G.	PHONE IN STOCK PHONE
CONTAX AX AUTOFOCUS BODY (RARE NOW)	MINT - £399.00
CONTAX ARIA BODY (STRAP, INSTRUCTIONS)	EXC++ BOXED £199.00
CONTAX FIT YASHICA 28mm f2.8 SUPER CONDITION	MINT £65.00
CONTAX T2 28mm f2.8 DIAGON T* MM	MINT BOXED £295.00
CONTAX 55mm f1.7 PLANAR AE	MINT £225.00
CONTAX 85mm f1.4 PLANAR MIN	MINT £425.00
CONTAX 135mm f2.8 SONAR T* MM	EXC++ BOXED £195.00
CONTAX TLA 280 FLASH	MINT BOXED £99.00
RICOH GRI 1 DATE COMP + CASE & HOYA FILTER SET	MINT BOXED £295.00

Leica 'M', 'R' & Screw & Binoculars

LEICA M6 TTL BODY CHROME (VERY LITTLE USE)	MINT BOXED £1,195.00
LEICA M6 TTL BODY	EXC++ BOXED £695.00
LEICA M4-P 70TH ANNIVERSARY 1913-1983	MINT BOXED £1,495.00
LEICA M4 P 2 BLACK BODY	EXC++ £495.00
LEICA M4a BODY SER No 12659X CIRCA 1970	MINT £575.00
LEICA M4a BODY SER No 14111X/CIRCA 1975-76	EXC++ £475.00
LEICA III BODY SER No 18161X/CIRCA 1945 NEEDS SERVICE	EXC++ £179.00
LEICA IIIIF BODY DELAYED ACTION	EXC++ £299.00
LEICA IIIIF WITH SCN 15.5 ELMAR	MINT £575.00
LEICA CL BODY COMP WITH 40mm f2.8 SUMMICRON	MINT £795.00
LEICA CL BODY	MINT £495.00
MINOLTA CLE WITH 40mm f2.8 ROKOR	EXC++ £495.00
MINOLTA CLE BODY COMPLETE WITH CASE	EXC++ £395.00
LEICA STANDARD CHROME WITH CASE	EXC++ £299.00
LEICA FIT MINOLTA 40mm f2.8 ROKOR	MINT CASED £295.00
LEICA 50mm f2.8 SUMMICRON BLACK LATEST NOT 6 BIT	MINT BOXED £1,175.00
LEICA 50mm f2.8 COLLAPSIBLE ELMAR + LEICA FILTER	MINT BOXED £325.00
LEICA 90mm f2.8 SUMMICRON CHROME M	MINT CASED £1,275.00
LEICA 90mm f4 COLL ELMAR M MOUNT	EXC++ IN KEYSER £175.00
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LEICA 135mm f4.5 Hektor + HOOD M MOUNT	EXC++ £399.00
LEICA 150mm f4.5 ELMARIT M KEYSER	EXC++ £195.00
LEICA 90mm f4 ELMAR BLACK SCREEN	MINT £145.00
LEICA 135mm f4.5 Hektor + HOOD SCREEN	EXC++ £495.00
LEICA HANDGRIP FOR M8/M9 etc	EXC++ BOXED £145.00
LEICA WINDER M4-2 FOR M4 etc	MINT BOXED £145.00
LEICA RS BODY BLACK	EXC++ BOXED £299.00
LEICAFLX SL BODY CHROME	EXC++ £299.00
LEICA 50mm f2.8 SUMMICRON R 3 CAM	EXC++ £299.00
LEICA 180mm f4 ELMARIT R 3 CAM	EXC++ £345.00
LEICA 28-70mm f3.5/4.5 VARIO ELMAR ROM	MINT BOXED AS NEW £445.00
LEICA 70-210mm f4 VARIO ELMAR R	EXC++ £395.00
ANGELVIEW 170-200mm f3.5 FOR LEICA R FIT	MINT BOXED £775.00
LEICA MOTORWINDER AND STRAP FOR R6 etc	MINT BOXED £45.00
LEICA ANGLE FINDER R (14300)	MINT BOXED £99.00
MINOX 10 x 25 BR COMPACT BINOCULARS + CASE	MINT £99.00
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ZEISS DISCOPEE 65° FL ANGLE, 15x45 E/PECE CASE	MINT £1,195.00
SWAROVSKI 8 x 50 SLC "B" BINOCULARS WITH CASE	MINT BOXED £759.00

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VOIGTLANDER 35mm f2.5 COLOR SKOPAR VM M + HOOD	MINT BOXED £299.00
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VOIGTLANDER 35mm f1.7 ULT ASP + M RING SILVER	MINT £299.00
VOIGTLANDER WINDER T	MINT BOXED £129.00
VOIGTLANDER BESSA SIDE GRIP	MINT BOXED £45.00
VOIGTLANDER BESSA WINDER / GRIP FOR T 2 & R2	MINT £115.00
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BRONICA ETRS COMPLETE WITH 75mm f11 + 120 BACK	EXC++ £175.00
BRONICA RF 45mm f4 ZENIZANON FOR 645 R/F + FINDER	MINT CASED £399.00
BRONICA 50mm f2.8 ZENIZANON MC	EXC++ £99.00
BRONICA 150mm f3.5 ZENIZANON PE	MINT BOXED £159.00
BRONICA 150mm f3.5 ZENIZANON E MC	MINT BOXED £119.00
BRONICA 150mm f3.5 ZENIZANON E MC	MINT £99.00
BRONICA 150mm f4 E	MINT £99.00
BRONICA ETRS1 120 BACK	MINT £79.00
BRONICA ETRS1 POLAROID BACK	MINT £79.00
BRONICA PLAIN PRISM FOR ETRS/ETRS1	MINT CASED £69.00
BRONICA 50mm f3.5 ZENIZANON S	EXC++ £119.00
BRONICA 50mm f3.5 ZENIZANON S	MINT £165.00
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BRONICA 110mm f4 PS ZENIZANON MACRO FOR SQ	MINT CASED £365.00
BRONICA 150mm f4 PS ZENIZANON FOR SQ	MINT CASED £145.00
BRONICA 50A 120 MAGAZINE BACK	EXC++ £45.00
BRONICA 50A/M POLAROID MAGAZINE BACK	MINT BOXED £59.00
BRONICA 135V BACK FOR SQ VERY RARE	EXC++ £165.00
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MAMIYA 250mm f4.5 LENS FOR RZ	MINT £195.00
MAMIYA 150mm f3.5 A/F FOR 645 A/F	MINT £299.00
MAMIYA 210mm f4 SEKOR C FOR 645	MINT CASED £195.00
MAMIYA 180mm f4.5 SEKOR FOR RB	MINT £169.00
MAMIYA RZ 67 PRO BACK	MINT £59.00
MAMIYA RZ 67 PRO II BACK	MINT £79.00
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PENTAX 200mm f4 FOR PENTAX 6x7 + FILTER AND HOOD	MINT £225.00
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YASHICAMAT D WITH CASE	MINT £165.00
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HASSELBLAD PM PRISM	MINT £199.00
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NIKON F80 BODY BLACK	MINT BOXED	£59.00
NIKON F80 BODY	MINT	£59.00
NIKON F55 BODY	MINT BOXED	£395.00
NIKON 10.5mm f2.8 "G" IF-ED AF-D FISHEYE LENS	MINT BOXED	£399.00
NIKON 10.5mm f2.8 "G" IF-ED AF-D FISHEYE LENS	MINT CASED	£365.00
NIKON 28mm f2.8 "G" AF-S	MINT	£129.00
NIKON 35mm f1.4 "G" AF-S PRIME LENS "UNUSED"	MINT BOXED	£99.00
NIKON 50mm f1.4 "G" AF-D	MINT BOXED	£195.00
NIKON 50mm f1.8 "G" AF-D	MINT BOXED	£89.00
NIKON 55mm f2.8 AF MICRO NIKKOR MACRO LENS	MINT	£195.00
NIKON 60mm f2.8 "G" ED AF-S MICRO-NIKKOR	MINT BOXED	£325.00
NIKON 85mm f1.4 "G" AF-S	MINT BOXED	£675.00
NIKON 85mm f1.8 "G" AF-S	MINT BOXED	£225.00
NIKON 105mm f2.8 "G" ED AF-S LATEST LENS	MINT BOXED	£465.00
NIKON 12 - 24mm "H" "G" OX-ED AF-S	MINT BOXED	AS NEW £55.00
NIKON 14 - 24mm f2.8 "G" IF-ED AF-S LATEST NANO GLASS	MINT BOXED	ED IN £195.00
NIKON 17 - 55mm f2.8 f2.8 "G" IF-ED AF-S + HOOD	MINT BOXED	£745.00
NIKON 17 - 55mm f2.8 f2.8 "G" IF-ED AF-S + HOOD	MINT CASED	£599.00
NIKON 18 - 35mm f3.5/4.5 "D" IF-ED AF-D	MINT BOXED	£369.00
NIKON 18 - 55mm f3.5/5.6 "G" AF-S DX VIBR REDUCTION	MINT	£135.00
NIKON 18 - 70mm f3.5/4.5 "G" DX IF ED AF-S CASED	MINT+HOOD	£149.00
NIKON 35 - 70mm f3.4/4.5	MINT	£75.00
NIKON 35 - 80mm f3.5/4.5 AF-D	MINT BOXED	£535.00
NIKON 35 - 105mm f3.5/4.5 AF-D WITH MACRO	MINT	£129.00
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NIKON 50mm 1:2.8 EX DG MACRO	MINT BOXED	£195.00
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28mm f/2.8 IS USM £459.00	400mm f/5.6L USM £1,149.00	24-105mm IS (White Box) £679.00
35mm f/1.4L USM £1,139.00	500mm f/4.0L USM IS II £8,149.00	28-135mm f/3.5-5.6 USM IS £389.00
35mm f/2.0 £225.00	600mm f/4.0L USM IS II £10,479.00	28-300mm f/3.5-5.6L IS USM £2,219.00
35mm f/2.0 IS USM £529.00	800mm f/5.6L IS USM £10,679.00	EF-S 55-250mm f/4-5.6 IS II £219.00
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50mm f/1.2 L USM £1,245.00	TSE 24mm f/3.5L II £1,789.00	70-200mm f/2.8L USM £1,049.00
50mm f/1.4 USM £299.00	TSE 45mm f/2.8 £1,159.00	70-200mm f/4.0L IS USM £909.00
50mm f/1.8 II £85.00	TSE 90mm f/2.8 £1,159.00	70-200mm f/4.0L USM £495.00
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E-PL5 Twin lens kit **£598.00**

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Panasonic DMC-GX7

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70-300mm f/4-5.6 DG Macro	£99.99*
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SIGMA

17-70mm

f/2.8-4 DC Macro OS HSM
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SIGMA

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Sony Alpha a58

Sony Alpha a57

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LIVE VIEW	1080p FULL HD	SD card



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16.1 MEGA PIXELS	2.7" Screen	8 FPS
LIVE VIEW	1080p FULL HD	SD card



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Sony Alpha a65

Sony Alpha a99

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1080p FULL HD	SD card	



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24.3 MEGA PIXELS	3.0" Screen	10 FPS
1080p FULL HD	SD card	

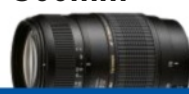


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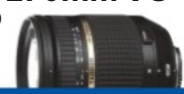
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S1 + 11-27.5mm + 30-110mm **£469 Inc £50 Cashback***
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Nikon D3200
Black or Red

24.2 megapixels
4.0 fps
1080p movie mode

D3200 Body £319

D3200 + 18-55mm f3.5-5.6 G AF-S DX VR **£373**

D3200 + 18-55mm VR + 55-300mm **£647.05**



Nikon D5200
Black, Red or Bronze

24.1 megapixels
5.0 fps
1080p movie mode

D5200 Body £549

D5200 + 18-55mm f3.5-5.6 G AF-S DX VR **£619**

D5100 From **£336**



Nikon D600

24.3 megapixels
5.5 fps
Full Frame CMOS Sensor

D600 From £1369

D600 Body **£1369**

D600 + 24-85mm f3.5-4.5 VR **£1749**

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CUSTOMER REVIEW: D600 Body

★★★★★ 'Superb replacement for D700' AlphaMan – N.W. England

Nikon V2 and S1 Cashback* offer ends 04.09.13

I AM: A Thrill-Seeker The New Nikon D7100

The D7100 is a 24.1-megapixel camera with an EXPEED 3 image processor and together they are capable of delivering lifelike full resolution stills at 6fps and full HD 1080p video recording at 30p, 25p or 24p. Other features include an ISO range of 100-6400 (expandable to Hi-2 25,600), 51 Auto Focus points (15 cross types), a 3.2-inch LCD, an optical viewfinder with 100% coverage, dual SD card slots and a 1.3x crop mode.



NEW! D7100 Body £844

NEW! D7100 + 18-105mm £1019

NEW! D7100

From £844



Nikon D800

24.3 megapixels
5.5 fps
Full Frame CMOS Sensor

D800 From £1962

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Nikon D7000

• 16.2 MP • 39 AF Points • 6 FPS Shooting
• 1080p Full-HD Movie Recording

D7000 Body £583

D7000 + 18-105mm VR £728



Nikon D4

16.2 megapixels
11.0 fps
Full Frame CMOS Sensor

D4 Body £4239

D4 Body **£4239**



Nikon Capture NX2
System requirements: Windows 7, Vista, XP Professional, Home Edition or Mac OS X 10.4.11, 10.5.4. See web for more details **£132.95**

Nikon Capture NX2 Upgrade £84.99

SONY

NEX-6 Black



16.1 megapixels
10.0 fps

NEX-6 Body £539

NEX-6 + 16-50mm PZ **£649**

NEX-6 + 16-50mm PZ + 55-210mm **£829**

NEX-5R + 16-50mm PZ **£479**

NEX-3N + 16-50mm PZ **£329**

NEX-7 Body Black **£729**

NEX-7 + 18-55mm Black **£819**

RECOMMENDED LENSES:

Sony E 35mm f1.8 OSS **£379**

Sony E 10-18mm f4.0 OSS **£699**

A77



24.3 megapixels
12.0 fps
1080p movie mode

A77 From £729

A58 + 18-55mm **£379**

A58 + 18-55mm + 55-200mm **£529**

RECOMMENDED LENSES:

Sony 50mm f1.4 **£305**

Sony 16-50mm f2.8 DT SSM **£499**

Sony 16-105mm f3.5-5.6 **£479**

A99



24.3 megapixels
6.0 fps
Full Frame CMOS Sensor

A99 From £2099

A99 Body Black **£2099**

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Panasonic

G6



16.05 megapixels
7.0 fps
1080p movie mode

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NEW! G6 + 14-42mm + 45-150mm £789

NEW! G6 + 14-140mm £939

NEW! GF6 + 14-42mm £399

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GX7



16.0 megapixels
5.0 fps
1080p movie mode

NEW! GX7 Body £819

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RECOMMENDED LENSES:

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NEW! 14-140mm f3.5-5.6 Vario Power OIS £599

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OM-D E-M5 Silver or Black



16.1 megapixels
9.0 fps
1080p movie mode

OM-D E-M5 From £795

OM-D E-M5 Body £795

OM-D E-M5 + 12-50mm £949

RECOMMENDED LENSES:

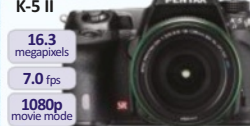
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Olympus 17mm f1.8 **£399**

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16.3 megapixels
7.0 fps
1080p movie mode

K-5 II Body £679

K-5 II + 18-55mm WR £749

K-5 II + 18-135mm WR £949

K-5 IIs Body £789

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NEW! K-50 From £529

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X-M1 Black or Silver



NEW! X-M1 From £599

With a large 16.3MP APS-C X-Trans CMOS sensor with the addition of an articulated 3.0" LCD screen and Wi-Fi, this model also provides a continuous shooting at 5.6 fps and a start-up time of 0.5 seconds and shutter lag of just 0.05 seconds.

X-M1 Body £599

X-M1 + 16-50mm £679

X-E1 Black or Silver



16.3 megapixels
6.0 fps
1080p movie mode

X-E1 From £629

X-E1 Body £629

X-E1 + 18-55mm £899

X-Pro1 Body £949

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NEW! 70D From **£1079**

Canon
EOS 100D

NEW!



18.0 megapixels
4.0 fps
1080p movie mode

NEW! 100D From **£442**

Canon
700D

NEW!



18.0 megapixels
5.0 fps
1080p movie mode

NEW! 700D Body **£509**

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Canon
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5.3 fps
1080p movie mode

£50 CASHBACK*

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Price you pay today £799

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4.5 fps
1080p movie mode
Full Frame CMOS sensor

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6.0 fps
1080p movie mode
Full Frame CMOS sensor

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CUSTOMER REVIEW: 5D Mark III +
★★★★★ 'Mind blowing clear photography' Ziola - Ireland

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Nikon

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135mm f2.8 Rokkor MD X	£59
135mm f2.8 Rokkor MD X	£69
135mm f2.8 Vivitar MD	£25
135mm f2.8 Minolta MC	£40
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135mm f2.8 Rokkor Celtic MD	£55
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200mm f3.5 Tamron with case	£39
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80-200mm Tokina Zoom	£30
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PRINTER INK CARTRIDGES



EPSON

COMPATIBLE & ORIGINAL INK



At Premier Ink Supplies, we stock two types of cartridges for Epson printers - **Originals**, which are made by Epson, and **Compatibles**, which are made by a UK company called **Jet Tec**. Using **Jet Tec Compatibles** is a way of saving money, without compromising on the quality of your prints. Here're the results from two independent ink tests that agree...

Digital
PHOTOGRAPHY

Ink Test Winner



"Jet Tec's colours were superb, with single greys and blacks very close to Epson ...so Jet Tec wins!"
- Total Digital Photography Magazine

"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best ink in this group test, period. There's just no getting away from the superb combination of performance and pricing!"
- Computer Upgrade Magazine

Cartridge Code:	Originals:	Jet Tec Compatibles:	Suitable EPSON Printers:
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T008 Colour	£23.99 46ml	£4.99 50ml, 3 for £13.99	Photo 790, 870, 890, 895, 915
T009 Colour	£29.99 68ml	£4.99 70ml, 3 for £13.99	Photo 900, 1270, 1290
T026 Black	£39.99 16ml	£3.99 20ml, 3 for £10.99	Photo 810, 830, 830u, 925, 935
T027 Colour	£29.99 46ml	£4.99 50ml, 3 for £13.99	
T0341-T0347 Set of 7	£126.99 set of 7	Check Website.	Photo 2100
T0341/8, each	£15.99 17ml	Check Website.	Chameleon Inks
T0342/3/4, each	£18.99 17ml	Check Website.	
T0345/6/7, each	£18.99 17ml	Check Website.	
T0441-T0454 Set of 4	£49.99 set of 4	£14.99, 3 sets for £42.99	C64, C66, C84, C86, CX3600/3650, CX6400, CX6600
T0441 Black	£21.99 13ml	£4.99 21ml, 3 for £13.99	Parasol Inks
T0452/3/4, each	£11.99 8ml	£3.99 21ml, 3 for £10.99	R200, R220, R300, R320, R340
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T0481/2/3, each	£16.99 13ml	£3.99 21ml, 3 for £10.99	Seahorse Inks
T0484/5/6, each	£16.99 13ml	£3.99 21ml, 3 for £10.99	Photo R800, R1800
T0540-T0549 Set of 8	£109.99 set of 8	£35.99, 3 sets for £99.99	Frog Inks
T0540 Gloss	£8.99 13ml	£3.99 21ml, 3 for £13.99	
T0541/2/3/4, each	£14.99 13ml	£4.99 21ml, 3 for £13.99	Photo R240, R245, RX420, RX425, RX520, RX525
T0547/8/9, each	£14.99 13ml	£4.99 21ml, 3 for £13.99	Duck Inks
T0551-T0554 Set of 4	£34.99 set of 4	£14.99, 3 sets for £42.99	Photo R2400
T0551 Black	£8.99 8ml	£3.99 21ml, 3 for £10.99	Lilly Inks
T0552/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	
T0591-T0599 Set of 8	£99.99 set of 8	Check Website.	D88, D88, DX3800/3850, DX4200/4250, DX4800/4850
T0591/2/3, each	£12.99 13ml	Check Website.	Teddy Bear Inks
T0594/5/6, each	£12.99 13ml	Check Website.	S20, S21, SX100/105/110/115/200/205/210/215
T0597/8/9, each	£12.99 13ml	Check Website.	SX400/405/415/515, D78/92/120, B40W, BX300
T0611-T0614 Set of 4	£34.99 set of 4	£14.99, 3 sets for £42.99	DX4000/4400/5000/6000/7000/7400/8400/9400
T0611 Black	£8.99 8ml	£4.99 21ml, 3 for £13.99	Photo 1400
T0612/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	Owl Inks
T0711-T0714 Set of 4	£34.99 set of 4	£14.99, 3 sets for £42.99	Photo P50, PX650/660/700W/710W/720WD, PX730WD/800FW/810FW/830FW/830FWD
T0711 Black	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	R265/285/360, RX560/585/685
T0712/3/4, each	£8.99 5.5ml	£3.99 13ml, 3 for £10.99	Photo R1900
T0791-T0796 Set of 6	£74.99 set of 6	Check Website.	Flamingo Inks
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T0794/5/6, each	£12.99 10ml	Check Website.	
T0801-T0806 Set of 6	£51.99 set of 6	£19.99, 3 sets for £57.99	Photo R2880
T0801/2/3, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	Husky Inks
T0804/5/6, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	
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T0870 Gloss	£7.99 11.4ml	Check Website.	Fox Inks
T0871/2/3/4, each	£9.99 11.4ml	Check Website.	SX420W/425W/445W/525WD/620FW, BX305F/320FW/525WD/535WD/625FWD/630FW, BX635FWD/BX925FWD/BX935FWD, B42WD
T0877/8/9, each	£9.99 11.4ml	Check Website.	Photo R3000 Turtle Inks
T0961-T0969 Set of 8	£74.99 set of 8	Check Website.	Photo R2000 Kingfisher Inks
T0961/2/3/4/5, each	£9.99 11.4ml	Check Website.	Photo RX700 Penguin Inks
T0966/7/8/9, each	£9.99 11.4ml	Check Website.	Photo Pro 3800, 3880
T1281-T1284 Set of 4	£29.99 set of 4	£14.99 set of 4	Workforce WF-2010W, 2510WF, 2520NF, 2530WF, 2540WF
T1281 Black	£7.99 5.9ml	£4.99 13ml	Fountain Pen Inks
T1282/3/4, each	£7.99 3.5ml	£3.99 10ml	Workforce WF-2010W, 2510WF, 2520NF, 2530WF, 2540WF
T1291-T1294 Set of 4	£42.99 set of 4	£16.99 set of 4	High Capacity Fountain Pen Inks
T1291 Black	£10.99 11.2ml	£5.49 16ml	Expression Home XP300, XP102, XP202, XP205
T1292/3/4, each	£10.99 7ml	£4.49 13ml	XP302, XP305, XP402, XP405
T1571-9, each	£20.99 25.9ml each or £164.99 set of 8		Daisy Inks
T1591-9, each	£14.99 17ml each or £107.99 set of 8		Expression Home XP300, XP102, XP202, XP205
T5591-6, each	£13.99 13ml each or £74.99 set of 6		XP302, XP305, XP402, XP405
T5801-9, each	£41.99 80ml each or £329.99 set of 8		High Capacity Daisy Inks
No.16 Set of 4	£24.99 set of 4	£14.99 set of 4	Expression Photo XP750, XP850
No.16 Black	£7.99 5.4ml	£4.99 18ml	Elephant Inks
No.16 C/M/Y, each	£5.99 3.1ml	£3.99 13ml	Expression Premium XP600, XP605, XP700, XP800
No.16XL Set of 4	£44.99 set of 4	£14.99 set of 4	Polar Bear Inks
No.16XL Black	£14.99 12.9ml	£4.99 18ml	Expression Premium XP600, XP605, XP700, XP800
No.16XL C/M/Y, each	£11.99 6.5ml	£3.99 13ml	High Capacity Polar Bear Inks
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No.18 C/M/Y, each	£5.99 3.3ml	£3.99 13ml	
No.18XL Set of 4	£46.99 set of 4	£14.99 set of 4	
No.18XL Black	£14.99 11.5ml	£4.99 18ml	
No.18XL C/M/Y, each	£11.99 6.6ml	£3.99 13ml	
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No.26 Black	£8.99 6.2ml		
No.26 Photo Black	£7.99 4.7ml		
No.26 C/M/Y, each	£7.99 4.5ml		
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PG40 Black 28ml	£13.99
PG50 Black 28ml	£12.99
PG510 Black 11.5ml	£14.99
PG512 Black 18ml	£13.99
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CL38 Colour 12ml	£12.99
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No.307 Black 11ml	£18.99
No.338 Black 11ml	£18.99
No.339 Black 21ml	£25.99
No.343 Colour 7ml	£20.99
No.344 Colour 14ml	£28.99
No.350 Black 4.5ml	£11.99
No.351 Colour 3.5ml	£14.99
No.363 Black 6ml	£13.99
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No.31 Photo	£11.99
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No.24 Colour	£22.99
No.27 Colour	£22.99
No.28 Black	£19.99
No.29 Colour	£19.99
No.32 Black	£22.99
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No.36 Black	£19.99
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4GB 5MB/s	£12.41	£4.99
8GB 5MB/s	£24.10	£5.99
16GB 5MB/s	£39.99	£8.99

Sandisk Ultra C6: 30MB/s

4GB 30MB/s	£16.06	£5.99
8GB 30MB/s	£27.85	£6.99
16GB 30MB/s	£57.22	£10.99

Sandisk Extreme C10: 30&45MB/s

4GB 30MB/s	£24.33	£7.99
8GB 30MB/s	£37.47	£9.99
16GB 45MB/s	£46.02	£14.99
32GB 45MB/s	£67.65	£27.99
64GB 45MB/s	£92.34	£57.99

Sandisk Ultra 30MB/s

4GB 30MB/s	£24.76	£13.99
8GB 30MB/s	£36.12	£19.99
16GB 30MB/s	£70.06	£34.99

Sandisk Extreme 60MB/s

8GB 60MB/s	£67.07	£27.99
16GB 60MB/s	£140.19	£45.99
32GB 60MB/s	£268.89	£76.99
64GB 60MB/s	£365.45	£139.99

Sandisk Ultra C10: 30MB/s

8GB 30MB/s	£37.47	£7.99
16GB 30MB/s	£46.02	£12.99
32GB 30MB/s	£67.65	£24.99
64GB 30MB/s	£92.34	£48.99

Lexar

Compact Flash: 800X

8GB 120MB/s	£177.38	£34.99
16GB 120MB/s	£274.30	£67.99
32GB 120MB/s	£384.30	£109.99

Compact Flash: 1000X

16GB 150MB/s	£374.30	£99.99
32GB 150MB/s	£569.36	£189.99

SDHC Class 10: 400X

8GB 60MB/s	£130.73	£14.99
16GB 60MB/s	£198.47	£22.99
32GB 60MB/s	£248.54	£39.99

DELKIN DEVICES

Compact Flash: 500X

8GB 75MB/s	£39.99	£14.99
16GB 75MB/s	£69.99	£19.99
32GB 75MB/s	£79.99	£34.99

Compact Flash: 1000X

16GB 150MB/s	£99.99	£49.99
32GB 150MB/s	£189.99	£84.99

BATTERIES & CHARGERS

Standard Rechargeables

High-power Ni-MH rechargeable AA and AAA batteries - all sold in packs of 4.

AAA 1000mAh Duracell	£6.99	
AA 2450mAh Duracell	£6.99	
AA 2500mAh GP	£9.99	
AA 2850mAh Ansmann	£13.99	
AA 2900mAh Delkin	£14.99	£9.99

ReCyko+ Rechargeables

New technology, combining the benefits of Alkaline and Ni-MH rechargeable batteries. They come pre-charged, retain 90% of their charge after 6 months, and last 4 times as long as alkaline batteries!

AAA 450mAh equivalent (4)	£5.99
AA 2050mAh equivalent (4)	£7.99

Ultimate Lithium

Rechargeable Ultimate Lithium: The longest lasting AA and AAA batteries in the world!

AAA Ultimate Lithium (4)	£6.99	
AA Ultimate Lithium (4)	£7.99	£5.99

BATTERIES

Camera Batteries

A comprehensive range of rechargeable Li-ion batteries. Manufactured by respected independent battery manufacturers Energizer and Blumax. All batteries come with a 2 year guarantee.

NB-2L/LH for Canon	£9.99	
NB-3L for Canon	£9.99	
NB-4L for Canon	£9.99	
NB-5L for Canon	£9.99	
NB-6L for Canon	£9.99	
NB-7L for Canon	£12.99	
NB-8L for Canon	£9.99	
NB-9L for Canon	£9.99	
NB-10L for Canon	£12.99	
BP-511 for Canon	£12.99	
LP-E5 for Canon	£12.99	
LP-E6 for Canon	£29.99	£19.99
LP-E8 for Canon	£15.99	
LP-E10 for Canon	£12.99	
NP40 for Fuji	£9.99	
NP45 for Fuji	£9.99	
NP50 for Fuji	£9.99	
NP95 for Fuji	£9.99	
NP140 for Fuji	£12.99	
NP150 for Fuji	£19.99	
NP400 for Minolta	£12.99	
EN-EL1 for Nikon	£9.99	
EN-EL3/3A for Nikon	£9.99	
EN-EL3E for Nikon	£14.99	
EN-EL5 for Nikon	£9.99	
EN-EL9 for Nikon	£12.99	
EN-EL10 for Nikon	£9.99	
EN-EL11 for Nikon	£9.99	
EN-EL12 for Nikon	£9.99	
EN-EL14 for Nikon	£19.99	
EN-EL15 for Nikon	£24.99	
EN-EL19 for Nikon	£12.99	
EN-EL20 for Nikon	£14.99	
LI10B/12B for Olympus	£9.99	
LI40B/42B for Olympus	£9.99	
LI50B for Olympus	£9.99	
BLM-1 for Olympus	£12.99	
BLS-1 for Olympus	£12.99	
CGA-S005 for Panasonic	£9.99	
CGR-S006 for Panasonic	£9.99	
CGA-S007 for Panasonic	£9.99	
DMW-BCG10 for Panasonic	£19.99	
DMW-BCJ13 for Panasonic	£19.99	
DMW-BCK7 for Panasonic	£19.99	
DMW-BLB13 for Panasonic	£19.99	
DMW-BLE9 for Panasonic	£14.99	
DMW-BMB9 for Panasonic	£24.99	
D-Li50 for Pentax	£12.99	
D-Li90 for Pentax	£12.99	
D-Li109 for Pentax	£12.99	
SLM-1137D for Samsung	£9.99	
SLM-1674 for Samsung	£12.99	
BG-1 for Sony	£19.99	
NP-FM500H for Sony	£19.99	
NP-FH50 for Sony	£19.99	
NP-FW50 for Sony	£24.99	

Many more batteries in stock!

Battery Grips

A range of professional battery grips for Hahnel. All can take two Li-ion batteries for double the battery power. AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model.

For Canon 5DMkII	£99.99
For Canon 5DMkIII	£99.99
For Canon 7D	£99.99
For Canon 30/40/50D	£59.99
For Canon 60D	£69.99
For Canon 450/500D	£99.99
For Canon 550D	£69.99
For Canon 600/650D	£99.99
For Canon 1000D	£69.99
For Nikon D80/D90	£59.99
For Nikon D800/D800E	£99.99
For Nikon D7000	£99.99

BATTERIES & CHARGERS

Universal Charger

The NEW Hahnel UniPal charger is able to charge AA, AAA, Li-ion batteries, cameras, phones, iPods and more! Mains power cable, plus 12V car charger. Full details on our website.

£19.99

Dedicated Charger

A dedicated Li-ion charger, able to charge most camera batteries. Mains cable, plus 12V car charger.

£14.99

Coin Cells, etc

A comprehensive range of specialist batteries - see our website for full range.

CR123A Energizer Lithium (1)	£1.99
CR2 Energizer Lithium (1)	£3.99
CR2S Energizer Lithium (1)	£5.99
CRV3 Energizer Lithium (1)	£1.99
LR44 Energizer Alkaline (2)	£1.99
CR2025, CR2032 etc	£1.99

Full range of coin cells in stock

SQUARE FILTERS

KOOD

P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:

- 1) An adapter ring that screws onto the front of your lens
- 2) A filter holder clips onto the ring
- 3) One or more P-Type (84mm wide) filters

P-Type Adapter Rings

49mm Adapter Ring	£4.99
52mm Adapter Ring	£4.99
55mm Adapter Ring	£4.99
58mm Adapter Ring	£4.99
62mm Adapter Ring	£4.99
67mm Adapter Ring	£4.99
72mm Adapter Ring	£4.99
77mm Adapter Ring	£4.99
82mm Adapter Ring	£4.99

P-Type Holders

Holder Standard	£5.99
Holder Wide Angle	£6.99
Hood Modular	£6.99

P-Type Filter Wallet

A smooth cushioned filter wallet, to protect and store up to 8 P-Type filters

£9.99

P-Type Six-Piece Neutral Density Filter Kit

Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND2 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1 x P-Type Adapter Ring of your choice (49-82mm).

We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings

LENS HOODS & CAPS

Bayonet-Fit Lens Hoods

A comprehensive range of aftermarket matt black bayonet-fit lens hoods for Canon, Nikon and Sony lenses.

ES-62 Canon 50/1.8	£9.99
ES-7111 Canon 50/1.4	£9.99
ET-60 Canon 75-300/4-5.6	£9.99
ET-65B Canon 70-300/4-5.6	£9.99
ET-67 Canon 100/2.8 Macro	£9.99
ET-67B Canon 60/2.8	£9.99
EW-60C Canon 18-55 IS	£7.99
EW-73B Canon 17-85 IS	£9.99
EW-78BII Canon 28-135 IS	£9.99
EW-78D Canon 18-200 IS	£9.99
EW-78E Canon 15-85 IS	£12.99
EW-83E Canon 17-40/4.0	£12.99
EW-83J Canon 17-55/2.8	£12.99
HB-25 Nikon 24-85, 24-120	£12.99
HB-37 Nikon 55-200 VR	£7.99
HB-45 Nikon 18-55 VR	£7.99
SH-006 Sony 18-70/3.5-5.6	£9.99
SH-108 Sony 18-55/3.5-5.6	£9.99

This is just a sample, more in stock!

Screw-Fit Lens Hoods

52mm Shaped Petal Hood	£6.99
55mm Shaped Petal Hood	£6.99
58mm Shaped Petal Hood	£6.99
62mm Shaped Petal Hood	£7.99
67mm Shaped Petal Hood	£7.99
72mm Shaped Petal Hood	£9.99
77mm Shaped Petal Hood	£9.99
82mm Shaped Petal Hood	£11.99
46mm Rubber Hood	£3.99
52mm Rubber Hood	£3.99
55mm Rubber Hood	£3.99
58mm Rubber Hood	£3.99
62mm Rubber Hood	£4.99
67mm Rubber Hood	£5.99
72mm Rubber Hood	£5.99
77mm Rubber Hood	£5.99

Lens Caps

30mm, 37mm, 40mm, 43mm, 46mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm

£3.99 each

We also stock a range of body caps and rear lens caps for Canon, Nikon, Olympus, Sony, Pentax, etc

SCREW-TYPE FILTERS

KOOD

Japanese Optical Glass Filters
Coated to reduce lens flare and reflections.

UV / Haze Filters

Used both to protect the lens of your camera, and to absorb ultraviolet rays that can cause photos to appear hazy.

46mm UV / Haze	£6.99
52mm UV / Haze	£6.99
55mm UV / Haze	£7.99
58mm UV / Haze	£8.99
62mm UV / Haze	£9.99
67mm UV / Haze	£10.99
72mm UV / Haze	£11.99
77mm UV / Haze	£14.99
82mm UV / Haze	£17.99
86mm UV / Haze	£22.99

More sizes in stock, from 24 to 86mm!

Skylight Filters

Similar to a UV filter, but with a pinkish tint to add a gentle warmth to your photos.

52mm Skylight	£7.99
55mm Skylight	£8.99
58mm Skylight	£9.99
62mm Skylight	£10.99
67mm Skylight	£11.99
72mm Skylight	£13.99
77mm Skylight	£16.99

More sizes in stock, from 30 to 105mm!

Close Up Filter Sets

Sets containing three filters, rated at +1, +2, and +4 diopters. Increases close up / macro ability of the lens they are fitted to.

52mm Close-Up Set	£26.99
55mm Close-Up Set	£29.99
58mm Close-Up Set	£34.99

More sizes in stock, from 46 to 77mm!

Lens Converters

Ideal for converting your kit lens to a 2.0X telephoto or 0.5X wide angle lens.

52mm 2.0X or 0.5X converter	£35.99
55mm 2.0X or 0.5X converter	£37.99
58mm 2.0X or 0.5X converter	£39.99

More sizes in stock, from 46 to 82mm!

Starburst Filters

These add a dramatic star cross flare to bright light sources, such as streetlights. They also give a slight soft focus effect.

52mm Starburst x4/6/8, each	£11.99
58mm Starburst x4/6/8, each	£15.99
67mm Starburst x4/6/8, each	£21.99
72mm Starburst x4/6/8, each	£27.99

More sizes in stock, from 46 to 82mm!

FaderND MkII (2-8 stop)

52mm FaderND MkII	£56.99
55mm FaderND MkII	£59.99
58mm FaderND MkII	£62.99
62mm FaderND MkII	£69.99
67mm FaderND MkII	£79.99
72mm FaderND MkII	£89.99
77mm FaderND MkII	£99.99

ND500MC (fixed 9 stop)

52mm ND500MC	£39.99
58mm ND500MC	£47.99
67mm ND500MC	£55.99
72mm ND500MC	£59.99
77mm ND500MC	£64.99

Genuine LightCraftWorkshop filters - beware of imitations!

STEPPING RINGS

Step-Up and Step-Down Rings

Stepping rings are used to "step-up" or "step-down" from one filter thread size to another.

34-37mm	52-55mm	58-55mm	67-62mm
37-43mm	52-58mm	58-62mm	67-77mm
43-46mm	55-52mm	58-67mm	72-67mm
46-49mm	55-58mm	62-67mm	72-77mm
49-52mm	58-52mm	62-72mm	77-72mm

All just £4.99 each!

MACRO PHOTOGRAPHY

Reversing Rings - £12.99

These fit to the camera body, between the camera and lens, leaving a screw thread to enable the reverse mounting of lenses. A way of obtaining a high reproduction ratio, allowing extreme Macro photography.

Canon: 52, 55, 58, 62, 67mm	
Nikon: 52, 55, 58, 62, 67mm	
Pentax K: 52, 55, 58, 62, 67mm	
Olympus: 52, 55, 58, 62, 67mm	
Sony: 52, 55, 58, 62, 67mm	

Coupling Rings - £11.99

Used to attach two lenses together via their filter threads, achieving high magnifications

52-52mm, 52-55mm, 52-58mm	
55-55mm, 55-58mm, 58-58mm	

T2 Mounts - £12.99

Canon, Nikon, Sony, Oly, Pentax

Series 7 Rings, Rollei Rings and Hasselblad Rings also in stock.



This is just a tiny fraction of our range. Over 160 different sizes in stock, from 25mm to 105mm. Probably the largest selection in the UK!

MACRO PHOTOGRAPHY

Extension Tubes

Set of 3 tubes. They contain no optics, they simply move the lens further from the camera body, allowing closer focusing. Autofocus tubes available in Canon, Nikon and Sony fittings - manual tubes are also available in Pentax and Olympus fittings.

Manual Focus Tubes	£17.99
Autofocus Tubes	£134.99

Extension Bellows

Acting like an adjustable set of extension tubes, they allow fine control over focusing distance. Nikon, Canon and Pentax fit.

£49.99

Right Angle Viewfinders

Adjustable eyepiece, adjustable magnification, 360 degree rotating body



The World's Largest Used Equipment Specialist

photographic

We are commission sales specialists - we part exchange and buy for cash

Bronica ETRS/Si		70-300mm F4.5-5.6 L IS USM.....	Mint- £949	100mm F3.5 MM.....	E++ / Unused £389 - £399	Canon EOS 400 + BG-E2N Grip.....	E++ £249	80mm F2.8 CF.....	E++ £399	A42 Swing Polariser.....	E++ £69		
ETRS Complete + Plain Prism.....		75-300mm F4.5-5.6 EF III.....	E++ £79	135mm F2 (60 Year Edition).....	Unused £2,399	Canon EOS 400 Body Only.....	E++ £229	80mm F2.8 CFE.....	E++ £349	Belows II.....	E++ £39		
ETRS Complete + AE Meter Prism.....		75-300mm F4.5-5.6 USM.....	E++ £299	180mm F2.8 AE.....	Unused £599	Canon EOS 300 + BG-E2 Grip.....	E++ £189 - £199	120mm F4 CF Macro.....	Exc / E++ £449 - £459	Large B&S Head.....	Exc / Mint £35 - £39		
ETRS Body + Speed Grip.....		100-300mm F4.5-5.6 USM.....	E++ £399	200mm F2.8 MA.....	E++ / Unused £349 - £359	Canon EOS 300 Body Only.....	E++ / £189 - £199	135mm F5.6 C Macro.....	E++ / £419 - £429	M6 Leather Case.....	E++ £49		
ETRS Complete + AE Meter Prism.....		100-300mm F5.6 EF L.....	E++ £299	200mm F3.5 AE.....	E++ £199	Canon EOS 200 Body Only.....	E++ £129	135mm F5.6 C Planar.....	E++ / £419 - £429	M6 TTL/M7 Leather Case.....	E++ £65		
ETRS Complete + AE Meter Prism.....		100-300mm F2.8 USM Macro.....	E++ / Unused £319 - £349	300mm F4 AE.....	Unused £499	Canon EOS 1100D Body Only.....	Mint- £199	140-280mm F5.6 F Varagon.....	E++ £599	Universal Polariser M.....	Mint- £99		
30mm F3.5 PE Fisheye.....		100-300mm F5.6 FL.....	E++ £299	300mm F4.5 AE.....	E++ £299	Canon EOS 550D Body Only.....	Mint- £299	140-280mm F5.6 F Varagon.....	E++ £599	Visoflex Vertical Finder.....	E++ £59		
40mm F4.....		135mm F2 USM.....	E++ / Mint- £649 - £699	300mm F4.5 MM.....	E++ £259	Canon EOS 550D Body Only.....	E++ / £279 - £299	150mm F2.8 F.....	E++ £349	Winder M.....	E++ / £39 - £45		
45-90mm F4.5-5.6 PE.....		180mm F3.5 L Macro USM.....	E++ / Mint- £749 - £799	TL280 Flash.....	E++ / Unused £59 - £149	Canon EOS 3000 Body Only.....	E++ / £275 - £279	150mm F2.8 F.....	E++ £349	Winder M.....	E++ / £39 - £45		
50mm F2.8 E.....		300mm F4 DO IS USM.....	E++ / Mint- £919 - £949	TL360 Flash.....	E++ / £225 - £339	Canon EOS M + 22mm F2.....	Mint- £389	150mm F4 CF.....	E++ / £419 - £429				
70-140mm F4.5 PE.....		400mm F2.8 L IS USM.....	E++ / £4,899 - £5,149	TL360 Flash.....	E++ / £219 - £149	Fuji S2 Pro Body Only.....	As Seen £99	150mm F4 CF.....	E++ / £419 - £429				
75mm F2.8 E.....		400mm F4 DO IS USM.....	E++ / £3,849 - £3,999			Fuji S3 Pro Body Only.....	E++ / £139 - £179	150mm F4 CF.....	E++ / £419 - £429				
75mm F2.8 PE.....		500mm F4.5 L USM.....	E++ £2,499			Fuji S3 Pro Body Only.....	E++ / £139 - £179	150mm F4 CF.....	E++ / £419 - £429				
100-220mm F4.8 PE.....		600mm F4 L IS USM.....	E++ £3,499			Fuji S3 Pro Body Only.....	E++ / £139 - £179	150mm F4 CF.....	E++ / £419 - £429				
150mm F3.5 E.....		Arasat 80mm F2.8 MC Shift.....	E++ £169	Digital Compact Cameras			Fuji S3 Pro Body Only.....	E++ £329	250mm F5.6 C Black.....	E++ £549	Mamiya 645 Series		
150mm F3.5 E.....		Sigma 10-20mm F4-5.6 DC HSM.....	E++ £229	Canon PowerShot G10.....	E++ £139	Leica Digital Modular R.....	E++ £1,949	250mm F5.6 C Black.....	E++ / £419 - £429	645E Complete.....	E++ £249	Pro II Complete + Prism + Winder.....	E++ £349
200mm F4.5 E.....		Sigma 10-20mm F4-5.6 DC HSM.....	E++ £229	Canon PowerShot G11.....	Mint- £219	Leica S2 Black Body Only.....	Mint- £7,899	250mm F5.6 C Chrome.....	E++ £549	645E Super Complete.....	E++ / £1,719 - £1,799		
200mm F4.5 E.....		Sigma 18-50mm F2.8 EX DC.....	E++ £149	Canon PowerShot G1x.....	E++ £349	Minolta Dynax 7D + VC-70 Grip.....	E++ £149	250mm F5.6 CF.....	E++ £549	24mm F4 ULD Fisheye.....	E++ £99		
200mm F5.6 E.....		Sigma 24mm F2.8 Super Wide II.....	E++ £99	Canon PowerShot G2.....	E++ £59	Minolta Dynax 7D + VC-70 Grip.....	E++ £179	250mm F5.6 CF Super Achromat.....	E++ £1,949	35mm F3.5 C.....	E++ £199		
250mm F5.6 E.....		Sigma 28-105mm F4-5.6 DC AF.....	E++ £69	Canon PowerShot SX210 IS.....	Mint- £79	Nikon D300 Body Only.....	E++ £1,499	350mm F5.6 CF.....	E++ £1,949	55-110mm F4.5 N.....	E++ / Mint- £189 - £229		
250mm F8 E.....		Sigma 30mm F1.4 EX DC HSM.....	E++ £299	Fuji Finepix F100FD.....	E++ £39	Nikon D300 Body Only.....	E++ / £399 - £459	Komura 2x Converter.....	E++ £45	45mm F2.8 F4.5 N.....	E++ / Mint- £189 - £229		
2x Converter E.....		Sigma 30mm F2.8 EX DC.....	E++ £179	Fuji Finepix F100.....	E++ £39	Nikon D300 Body Only.....	E++ £399	Teleplus 2x Converter.....	E++ / £45 - £49	55-110mm F4.5 N.....	E++ £159		
120 E Mag.....		Sigma 70-210mm F3.5-4.5 APO.....	Unused £89	Fuji Finepix S5000.....	E++ £49	Nikon D300 Body Only.....	As Seen / £249 - £399	Teleplus 2x Converter.....	E++ / £45 - £49	55-110mm F4.5 N.....	E++ £159		
120 E Mag.....		Sigma 75-300mm F4-5.6 APO.....	E++ £79	Fuji Finepix S8000.....	E++ £49	Nikon D300 Body Only.....	As Seen / £249 - £399	Teleplus 2x Converter.....	E++ / £45 - £49	55-110mm F4.5 N.....	E++ £159		
Polaroid Mag E.....		Sigma 85mm F1.4 EX DC HSM.....	E++ £499	Fuji Finepix S8000FD.....	E++ £49	Nikon D300 Body Only.....	As Seen / £249 - £399	Teleplus 2x Converter.....	E++ / £45 - £49	55-110mm F4.5 N.....	E++ £159		
Polaroid Mag E.....		Sigma 105mm F2.8 EX DC Macro.....	E++ £299	Fuji Finepix S8000FD.....	E++ £49	Nikon D300 Body Only.....	As Seen / £249 - £399	Teleplus 2x Converter.....	E++ / £45 - £49	55-110mm F4.5 N.....	E++ £159		
Multi Scope E.....		Sigma 135-400mm F4.5-6.3 APO.....	E++ £1,999	Fuji Finepix S8000FD.....	E++ £49	Nikon D300 Body Only.....	As Seen / £249 - £399	Teleplus 2x Converter.....	E++ / £45 - £49	55-110mm F4.5 N.....	E++ £159		
Prism Finder E.....		Sigma 150-500mm F5-6.3 APO DG OS HSM.....	E++ £599	Fuji Finepix S8000FD.....	E++ £49	Nikon D300 Body Only.....	As Seen / £249 - £399	Teleplus 2x Converter.....	E++ / £45 - £49	55-110mm F4.5 N.....	E++ £159		
Rotary Finder E.....		Sigma 170-500mm F5-6.3 APO DG.....	E++ £349	Fuji Finepix S8000FD.....	E++ £49	Nikon D300 Body Only.....	As Seen / £249 - £399	Teleplus 2x Converter.....	E++ / £45 - £49	55-110mm F4.5 N.....	E++ £159		
Speed Grip E.....		Sigma 300mm F2.8 APO.....	Unused £399	Fuji Finepix S8000FD.....	E++ £49	Nikon D300 Body Only.....	As Seen / £249 - £399	Teleplus 2x Converter.....	E++ / £45 - £49	55-110mm F4.5 N.....	E++ £159		
Extension Tube E14.....		Sigma 300mm F4 APO.....	E++ / Mint- £159	Fuji Finepix S8000FD.....	E++ £49	Nikon D300 Body Only.....	As Seen / £249 - £399	Teleplus 2x Converter.....	E++ / £45 - £49	55-110mm F4.5 N.....	E++ £159		
Motorfinder E.....		Sigma 400mm F5.6 APO Tele Macro.....	E++ £299	Fuji Finepix S8000FD.....	E++ £49	Nikon D300 Body Only.....	As Seen / £249 - £399	Teleplus 2x Converter.....	E++ / £45 - £49	55-110mm F4.5 N.....	E++ £159		
Motorfinder E.....		Sigma 400mm F5.6 APO Tele Macro.....	E++ £299	Fuji Finepix S8000FD.....	E++ £49	Nikon D300 Body Only.....	As Seen / £249 - £399	Teleplus 2x Converter.....	E++ / £45 - £49	55-110mm F4.5 N.....	E++ £159		
Pro Shade E.....		Sigma 400mm F5.6 APO Tele Macro.....	E++ £299	Fuji Finepix S8000FD.....	E++ £49	Nikon D300 Body Only.....	As Seen / £249 - £399	Teleplus 2x Converter.....	E++ / £45 - £49	55-110mm F4.5 N.....	E++ £159		
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67mm	£28.00
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77mm	£33.00
82mm	£36.00

Sizes available: 40.5 to 82mm

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40.5mm	37-58	82mm	72-105
43mm	37-72	86mm	72-105
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- 0.6 Soft ND Grad Filter

£37.50

Black & White Set

Use this SRB filter set for black & white photography

Includes:
- Red Filter
- Green Filter
- Orange Filter
- Yellow Filter

£39.95

Full ND Set

SRB's ND filters are used to tone down a bright sky

Includes:
- 0.3 Full ND Filter
- 0.6 Full ND Filter
- 0.9 Full ND Filter

£34.95

Soft ND Grad Set

SRB's ND filters are used to tone down a bright sky

Includes:
- 0.3 Soft ND Grad Filter
- 0.6 Soft ND Grad Filter
- 0.9 Soft ND Grad Filter

£34.95

Hard ND Grad Set

SRB's ND filters are used to tone down a bright sky

Includes:
- 0.3 Hard ND Grad Filter
- 0.6 Hard ND Grad Filter
- 0.9 Hard ND Grad Filter

£34.95

Filter Wallets

A Size **£9.95**
P Size **£9.95**

Lee Filters

Foundation Kit	£59.00
Standard Adaptors	£20.00
Wide Angle Adaptors	£40.00
ND Soft Grad Set	£180.00
ND Hard Grad Set	£180.00
Individual Filters	from £75.00

SRB are proud to stock a range of Lee Filters. Products including; Holders, Adaptors, Sets, Kits, Filters, Bellows and Accessories.

Lee Seven 5

The Lee Seven 5 is finally in stock and is designed for compact camera systems to give a photographer more control over their images when it really matters.

Holder	£66.00
Adapters	£17.50
Hood	£66.00
Starter Kit	£114.95
Hard/Soft Grads	£59.95
ND Filters	£64.95
Big Stopper	£66.00
Circular Polarisers	£209.95

Lee SW150

This system enables you to use graduated and standard filters on a Nikon 14-24mm lens (Other adaptors are available).

The Lee SW150 holder is fully rotational enabling greater flexibility when positioning graduated filters.

Starter Kit	
- Adaptor	
- Holder	
- 0.6 Hard Grad Filter	£324.95

Shutter Release Brackets

SRB make shutter release brackets to suit all types of cameras, from the smallest compact camera to the largest DSLR camera

Compact Shutter Release Bracket	£19.95
DSLR Shutter Release Bracket	£24.95
Angled Shutter Release Bracket	£24.95



Adaptors

We manufacture and stock a huge range of camera adaptors, listed below are just some of the adaptors that we have

Camera	Lens	
Canon EOS	M42	£16.95
Canon EOS	Nikon	£22.95
Canon EOS	Pentax K	£24.95
Canon EOS	Olympus OM	£24.95
Canon EOS	Con/Yash	£24.95
Canon EOS	Leica R	£22.95
Canon EOS	Leica M	£24.95
Canon EOS	Canon FD	£44.95
Fuji X1 Pro	M42	£24.95
Fuji X1 Pro	Leica M	£29.95
Fuji X1 Pro	Nikon	£29.95
Fuji X1 Pro	Canon EOS	£29.95
Fuji X1 Pro	Olympus OM	£29.95
Fuji X1 Pro	4/3	£29.95
Fuji X1 Pro	Canon FD	£29.95
Fuji X1 Pro	Con/Yash	£29.95

Nikon	M42	£24.95
Nikon	Canon FD	£44.95
Nikon	C Mount	£32.95
Nikon 1	M42	£24.95
Nikon 1	M39	£22.95
Nikon 1	Nikon	£29.95
Nikon 1	Canon EOS	£44.95
Nikon 1	Pentax K	£29.95
Nikon 1	Leica M	£39.95
Nikon 1	Leica R	£37.95
Nikon 1	Con/Yash	£29.95

Micro 4/3	Canon EOS	£29.95
Micro 4/3	Nikon	£29.95
Micro 4/3	Nikon G	£34.95
Micro 4/3	M42	£29.95
Micro 4/3	Olympus OM	£29.95
Micro 4/3	Minolta MD	£29.95
Micro 4/3	Leica R	£29.95
Micro 4/3	Leica M	£29.95
Micro 4/3	Sony Alpha	£34.95
Micro 4/3	Pentax K	£29.95
Micro 4/3	Canon FD	£29.95
Micro 4/3	Con/Yash	£29.95

4/3	M42	£17.95
4/3	Con/Yash	£22.95
4/3	Leica R	£22.95
4/3	Nikon	£22.95
4/3	Olympus OM	£22.95
4/3	Pentax K	£22.95

Pentax	M42	£18.95
Pentax	Nikon	£44.95
Pentax	Sony Alpha	£44.95
Pentax	Canon FD	£44.95

Sony Alpha	M42	£15.95
Sony Alpha	Minolta MD	£44.95
Sony Alpha	Nikon	£44.95
Sony Alpha	Pentax K	£44.95
Sony Alpha	Canon FD	£44.95

Sony NEX	Canon EOS	£29.95
Sony NEX	Nikon	£29.95
Sony NEX	Sony Alpha	£34.95
Sony NEX	Olympus OM	£29.95
Sony NEX	Pentax K	£29.95
Sony NEX	Leica M	£29.95
Sony NEX	Leica R	£29.95
Sony NEX	Canon FD	£42.95
Sony NEX	M39	£23.95
Sony NEX	M42	£23.95

Canon EOS-M	Canon EOS	£29.95
Canon EOS-M	Leica M	£29.95
Canon EOS-M	Nikon	£29.95
Canon EOS-M	Canon FD	£29.95
Canon EOS-M	C Mount	£29.95
Canon EOS-M	M39	£29.95
Canon EOS-M	M42	£29.95

Close-Up Lens Set

Close-Up Lens Set
Wins Photoplus magazine Group Test with a 90% rating (Issue 73 Spring 13)

These lenses can be used individually or screwed together to multiply the effect



"Image quality is impressive... set gives up to a whopping +17 dioptres magnification... An absolute steal at the price!"

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72mm	Petal Hood	£12.50
77mm	Petal Hood	£13.50
82mm	Petal Hood	£13.50

Rubber Lens Hoods

49mm	Rubber Hood	£4.95
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55mm	Rubber Hood	£4.95
58mm	Rubber Hood	£4.95
62mm	Rubber Hood	£4.95
67mm	Rubber Hood	£4.95
72mm	Rubber Hood	£4.95
77mm	Rubber Hood	£4.95

Lens Snap Caps

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55mm	Lens Cap	£3.95
58mm	Lens Cap	£3.95
62mm	Lens Cap	£3.95
67mm	Lens Cap	£3.95
72mm	Lens Cap	£3.95
77mm	Lens Cap	£3.95
82mm	Lens Cap	£3.95

Sizes available: 27 to 82mm

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Accessories

Memory Card Cases

SRB's cases come in five sizes, designed to take all types of cards. The cases are waterproof & shockproof. **£9.95**

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This fits into your camera's hot shoe and displays how level your camera is on both planes

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3 way	£12.50

2 in 1 Reflector

This product is great for lighting in studio photography

40cm	£8.95
80cm	£12.95
110cm	£15.95

5 in 1 Reflector

40cm	£8.95
80cm	£12.95
110cm	£15.95

Wireless Shutter

This wireless shutter release works by infra red and is designed for cameras with a remote socket

Canon EOS	£24.95
Panasonic	£24.95
Nikon	£24.95

** STOP PRESS... SRB's ND1000 WINS BEST VALUE AWARD IN PHOTO PLUS BIG STOPPER GROUP TEST

*SRB's ND and ND Grad Filters were listed in the Top 10 Landscape accessories by Amateur Photographer magazine, and scored Max 5 stars ★★★★★ in a Digital Camera ND group test, winning a Gold & Value award

"SRB are a company who are vital to the optics industry at large. They are the go-to firm." Professional Imagemaker magazine Dec. 2012



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Canon EF 75-300mm f4.5-5.6 II USM	exc. £120
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Minolta Dynax 9Xi body + BP9Xi - boxed	vg. £100
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Minolta AF 28mm f2.8	exc. £89
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Sigma DC 17-70mm f2.8-4.5 - Nikon AF	exc. £100
Sigma EX DG 20mm f1.8 - Canon EF	£399 £375
Sigma EX DG 24-70mm f2.8 - Nikon AF	exc. £350
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Sigma APO DG 70-210mm f2.8 - boxed, Sony/Minolta	exc. £250
Sigma EX DG 1.4X APO - Sony/Minolta	exc. £125
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Tamron SP 200-500mm f5.6-6.3 Di LD - Nikon AF	£550 £525
Tokina ATX 80-400mm f4.5-5.6 - boxed, Sony/Minolta	exc. £300

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Canon FD 100mm f2.8	vg. £75
Canon FD 100mm f2.8 SSC	good. £50
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Canon FD 300mm f4	exc. £185
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Leitz 80-200mm f4.5 Vario-Elmar	vg. £199
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Minolta MD 75-200mm f4.5	vg. £35
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Nikon FM3A body + MD12	exc. £399
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Nikkor 28mm f2.8 Ai	exc. £125
Nikkor-Q 35mm f2 Pre-Ai	£249 £225
Nikkor 50mm f1.4 AiS	vg. £135
Nikkor-S 55mm f1.2 Pre-Ai	vg. £225
Nikkor 55mm f3.5 Micro Pre-Ai	good. £95
Nikkor 105mm f2.5 Ai	exc. £149
Nikkor-Q 135mm f3.5 Pre-Ai	good. £50
Nikkor-Q C 200mm f4 Pre-Ai	exc. £75
Nikkor ED 180mm f2.8 AiS	vg. £299
Olympus OM 21mm f3.5	exc. £250
Olympus OM 28mm f2.8	exc. £55
Olympus OM 35mm f2.8	exc. £35
Olympus OM 50mm f1.4	exc. £95
Pentax K1000 + 50mm f2 SMC-M	exc. £75
Pentax KM body	used. £75
Pentax 20mm f4 SMC-M	£295 £275
Pentax 28mm f2.8 SMC-M	exc. £45
Pentax 300mm f4 Super Takumar - M42	vg. £599
Tokina RMC 500mm f8 Mirror - Minolta MD	exc. £180

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Hasselblad 500CM + 80mm f2.8T* + w/f + 120 back	vg. £599
Hasselblad 503CX + 80mm f2.8T* + w/f + 120 back	vg. £750
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Pentax 67 500mm f5.6 SMC	exc. £499

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ROGER HICKS

**The more you spend, the better the product, right?
In the world of cameras, perhaps not, says Roger Hicks**

RECENTLY, I replaced the soap in the upstairs loo. Because I'm not a total technophobe, it's liquid soap, with one of those little pumps on top that you press down to squirt some soap past your hand and onto the floor. It took me the best part of a minute to unlock the pump.

Now, soap pumps are not a particularly demanding technology, but I've noticed for many years that some are much easier to put in service than others. Some, you don't even notice: a half-turn, and they're in use. Others, you twist and push and pull, and listen to and palpate like a safe-breaker trying to get past a combination lock. What explains the difference?

One possibility, surely, is that the more complicated ones are cheaper. Why, after all, would you spend more money on making something more difficult to use? As soon as I started to look at it this way, though, I realised that there are two different answers, pulling in two different directions.

The first is indeed sheer economy. Even as small children, we are taught that if a manufacturer can save a tenth of a penny when they are making something, then if they make a million of them, they will save a hundred thousand pennies. When I was first told this, a hundred thousand pennies was £416 13s 4d, but today it's £1,000, and presumably, therefore, over twice as attractive.

But wait. Using the old rule of thumb that in order to get to the retail price you multiply the cost of production by five, then that tenth of a penny would add half a penny to the retail price. I find it hard to believe that buyers of even the cheapest soap are price-sensitive to a single penny, and this was some way from the cheapest soap. I think I'd pay at least 5p more without even noticing; maybe 10p. Well, yes, I would notice, because the next time I came to replace the soap, I wouldn't think, 'Wait. Isn't there an alternative that I won't have to wrestle with when the current soap-bottle runs out?'

It is perfectly true, of course, that a penny here and a penny there will eventually add up. Hence the old proverb, 'Look after the pennies and the pounds will look after themselves.' But equally,

there is a point below which I'd much prefer a superior product, rather than saving a trivial amount of money. But this obsession with saving a fraction of a penny is widespread, even among makers of quite expensive goods.

There are no doubt times when savings are significant. Even then, I don't think it was just cost savings that persuaded Leica to drop the frameline preview lever and the USB port of the M9 when it announced the M Typ 240. A modest cost saving was no doubt welcome, but I think the company may also have found that the space was really needed for the big new battery. The cynic within me whispers that the reason given – that people very seldom used either the preview lever or the USB port – was less convincing than either the space saving in the M Typ 240 or the fact that if it

had been left in the ME ('Economy'), the 'entry-level' camera would have had a preview lever that the more expensive camera didn't. The still worse cynic in me will have his suspicions

confirmed if, in due course, Leica releases an MC ('Classic') version of the M Typ 240 or even an ME with a preview lever at a premium price.

This brings me, though, to the possibility that indeed a manufacturer might spend more money to make things worse. For me, the great attraction of digital M Leicas is that as far as possible, they handle exactly like 'real' (film) Leicas. There is, however, a certain kind of photographer who takes pride in the endless number of buttons, programs, menus, sub-menus and 'features' that his camera can boast. He doesn't really buy it to use; or rather, merely taking pictures is secondary. What he wants is the latest and greatest, preferably so complicated that only he and the other Illuminati who buy the wretched thing can make it work.

Now, I've no doubt that it's fairly expensive to try to replicate, as far as possible, the experience of using a film camera when the camera is digital. But I strongly suspect that it's even more expensive to use several times as many buttons, dials, switches and ports than are provided on a Leica. At which point, yes, it costs more and isn't as good. **AP**

Roger Hicks is a much published author on photography. He has written more than three dozen books on the subject, in partnership with his wife Frances Schultz. He has been a freelance photographer/writer since 1981, contributing to many magazines. Visit his website at www.rogerandfrances.com

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